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PREFACE.

The Fourth All-India Oriental Conference met at Allahabad in November 1926, and adopted a constitution. The Fifth is therefore the first conference, to be held under the new constitution.

Invitations to Orientalists in India and Indologists of Europe and America were sent in December 1927. April 30, 1928 was fixed as the last date for submitting papers, in view of the fact that the University of the Panjab remained closed for summer vacation from June till the end of September and arrangements for printing the Volume of Summaries had therefore to be made before the closing of the University. Very few papers however were received by the end of April. The time had to be extended up to the middle of June. Even the later date was not observed. Papers were being sent in the first week of November with several promises to send papers and summaries towards the end of the month, by which time the conference would of course be over.

The University of the Panjab is in working session when most other Universities in India are closed for summer vacation and is closed when others reopen after the long vacation. Thus there is a clash of time and it could not be convenient for Indian Orientalists to observe the dates fixed. However this had the tendency to upset our arrangements. The present volume is produced under rather unfavourable circumstances. The press copy was prepared when according to the version of the C. and M. Gazette, Lahore was the hottest place in Asia. Practically everybody was out of Lahore and very little help in correcting proofs was available. I myself was busy in seeing a University Publication, *Indices and Appendices to*

the Nirukta through the press. Mr. A. C. Woolner M. A., C. I. E, was away, first on deputation to Aligarh, and then in Europe. His absence was a great loss The present volume has been rushed through the Press.

It is my most pleasant duty to thank various scholars for hearty co-operation and warm response to our invitation One hundred and ninety-nine papers have so far been received. This is the largest number ever submitted to any Indian Oriental Conference. Several scholars did not send any summary, along with their papers, as they had been requested to do. In such cases, a summary was prepared for them. I owe an apology to such authors, as the summaries thus prepared are not likely to do justice to their papers. Only a few authors used diacritical marks in transliteration, I have therefore supplied the diacritical marks and corrected spelling mistakes, otherwise I have not interfered with the language of any author, although it would have been desirable to do so in a few cases. Several papers came too late. Their summaries could not be included in the present volume. A list of such papers is added at the end of the summaries. I am afraid, some papers were too late to be included even in this list. An index of authors and subjects is also appended at the end for facility of reference.

Authors are particularly requested to bring to the notice of the Hon. Local Secretary any mistake in their name, titles, degrees, designation, and the subject of their paper.

ORIENTAL COLLEGE,
LAHORE.
3-11-28.

LAKSHMAN SARUP,
Hon. Local Secretary.

VEDIC SECTION

I.

1.—Exegesis of the Ṛgveda with special Reference to the Critical and Traditional Method of Interpretation,

Prabhu Datt Śāstrī, M.A., M.O.L., B. Litt., Ph.D., I.E.S., Professor of Philosophy, Presidency College,
CALCUTTA.

1. Importance of the Ṛgveda for a true perspective of the ancient Aryan civilisation. True and false views of such civilisation.

2. Importance and value of an exegetical study of the Ṛgveda.

3. Light thrown by the Brāhmaṇas.

4. Value of Yāska's Nirukta. Yāska's principles of etymology in the light of the modern science of Comparative Philology. Concrete illustrations showing the merits as as well as the inadequacy of Yāska's method.

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6. Analysis of Sāyaṇa's method of interpretation. Concrete illustrations showing its merits and demerits.

7. A critical note on Svāmī Dayānanda's grmmatic-phantastic dogmatism of Vedic exegesis.

8. Function and value of Comparative Philology in Vedic research.

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10. Implications of the formula "Los von Sāyaṇa" and its consequences.

11. The spirit of the critical method illustrated by examples. Fundamental defect of the method as well as its merits.

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13. A new synthetical method proposed to reconcile the two extreme points of view.

14. Requisites of a true and scientific exegetical study of the Ṛgveda.

2.—The Aśvins.

R. Shama Shastry, Arthaśāstra Viśārada, B.A., Ph.D., Curator, Govt. Oriental Library, Mysore.

TRIPLE classification of the Vedic gods. Difficulty in the identification of the Aśvins with any celestial phenomena. Different views on the meaning of the Aśvins. Yāska's reference to different meanings. Clue furnished by the Mahābhārata for the correct identification of the Aśvins. Vimalabodha's commentary on Upamanyu's verses in praise of the Aśvins in the Mahābhārata. A brief translation in English of the verses and of the commentary on them. Identification of the Aśvins with the sun and the moon. The first two meanings referred to by Yāska are practically identical with the third, *i.e.*, the sun and the moon.

3.—The twin-gods Aśvins of the Ṛg-veda.

Ekendra Nath Ghosh, M.Sc., M.D., Calcutta.

I. The identification of Aśvins has been a matter of confusion to the ancient and to the modern scholars.

II. Views expressed in Nirukta do not receive support from the various hymns dedicated to the Aśvins.

III. Modern views about the Aśvins. Their examination in the light of the hymns attributed to the Aśvins.

IV. Three types of hymns, in which the Aśvin-gods are mentioned.

(*a*) The derivations of their names Aśvins, Nāsatyas and Dasras; derivations offer no clue to their identification.

(*b*) The various attributes bestowed upon them. These help in identifying the Aśvins with the twin-stars of Genuni.

(*c*) The peculiar attributes ascribed to the Aśvin's chariot. The attributes of the chariot lead to the conclusion, that the Aśvins should be identified with the twin-stars.

It is beyond question that the Ṛgvedic sages meant the twin-stars of Aśvinī by their twin gods Aśvins.

4.—Two Vedic Words.

V. K. Rajavade, M.A., Poona.

चन्द्र

1. The word at first meant 'white.'

2. Then it denoted certain white things such as silver, the moon and white cows.

3. This second use suggested beauty, charms, agreeableness, etc.

चन्द्रमाः

This word is a combination of चन्द्र and मास्. मास् denotes the moon in certain Ṛks in the Ṛgveda. The two words belonged to two different Aryan groups. When these groups fused into one big Aryan race or nation, the Aryan dialects also fused into one Aryan speech. Hence the abundance of synonyms in Ṛgveda and in classical Sanskrit. Hence also tautological combinations like चन्द्रमाः

5.—Pre-Sāyaṇa Commentators of the Ṛgveda.

Bhagavad Datta, B.A., Superintendent, Research Department, D.A.V. College, Lahore.

TILL quite recently Sāyaṇa alone was regarded as a commentator of the Ṛgveda, after the time of Yāska. New researches have now, fortunately, brought to light information about six earlier commentators.

1. *Hastāmalaka.*

The name of Hastāmalaka as a commentator of the Ṛgveda occurs in the list of Mss. of the famous Kavīndrācārya.[1] Further information about him is still wanting.

2. *Rāvaṇa.*

Prof. Max Muller wrote on the authority of F.E. Hall that Rāvaṇa wrote a commentary on the Ṛgveda.[2] Last year I discovered a ms. of the pada-pāṭha of the Ṛgveda. In a colophon at the end of its VII aṣṭaka, it is ascribed to Rāvaṇa. The pada-text of the Ṛgveda, as given here, differs slightly from the well-known work of Śākalya. A very important divergence of this text from the text of Śākalya is adopted by Udgītha, but without mentioning Rāvaṇa's name. The discovery of this text makes it probable that Rāvaṇa might have commented on the Ṛgveda.

3. *Skandasvāmin.*

Thanks to the researches of the late T. Gaṇapati Śāstrī and his office, three mss. of the commentary of Skandasvāmin on a major portion of the Ṛgveda have been discovered by this time. Prof. V. K. Rājavāde also collected the commentary of Skandasvāmin on some of the Ṛgveda-verses, from the marginal notes of a ms. of Durga's commentary.[3] An edition of the first volume of Skanda's commentary on the Ṛgveda is expected from Trivandrum by the end of June 1928. This Skanda is probably the same who commented on the Nighaṇṭu and the Nirukta. T. R. Cintāmaṇi has not grasped the real fact in this connection,[4] when he ascribes Maheśvara's work to Skanda. Maheśvara is really commenting on the vṛtti or bhāṣya on Nirukta of this Skanda.

Skandasvāmin ought now to be regarded as one of the oldest known commentators the of Ṛgveda, whose work has come down to us. His father's name was Dhruvasvāmin. This is found stated by himself in the colophons of some of

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1. Gaekwad Oriental Series No. XVII. p. 1.

2. Max Muller's edition of Sayana-bhasya on the Rgveda, 2nd edition Vol. 1. preface, p. XLVIII.

3. See the टिप्पणी to his ed. of Nirukta with the com. of Durga. Anandasrama Series No. 88. 1921, 1926, pp. 60, 76, 81, 109, etc. Some of these extracts may be from Skanda's com. on the Nirukta.

4. Madras Journal of Oriental Research, Vol. II No. 1.x.

the chapters of his bhāṣya. He may be roughly placed in the 11th century A. D. Devarāja Yajvan, who belongs to the latter half of the 13th century,[1] often quotes Veṅkaṭa Mādhava, the commentator of the Ṛgveda. This V. Mādhava may belong to the twelfth century. V. Mādhava fortunately gives important information about some earlier commentators of the Ṛgveda. He says:—

स्कन्दस्वामी-नारायण-उद्गीथ इति ते क्रमात् ।
चक्रुः सहैकमृग्भाष्यं पदवाक्यार्थगोचरम् ॥ [2]

It is clear, therefore, that according to the tradition known to V. Mādhava the three persons (1) Skandasvāmin, (2) Nārāyaṇa and (3) Udgītha, wrote a joint com. on the Ṛgveda. Skandasvāmin who is thus remembered by V. Mādhava may be roughly placed somewhere in the 11th century.

Further some peculiarities of his bhāṣya are discussed.

4. *Nārāyaṇa.*

Nothing was so far known as regards this author. A systematic and exhaustive search is being made to discover fragments or a complete ms. of the work of this author.

5. *Udgītha.*

The author was so far known from two references only; one in Sāyaṇa's com. on Ṛg. X. 46.5, and the other from the Vāmana-sūkta bhāṣya of Ātmānanda.[3] I have in my possession a big fragment of Udgītha's com. It is written on palm leaves in Malyalam characters. It extends from Ṛg. X. 5.7 to X. 83.5. The commentary on many verses is missing here and there. On the whole the ms. is sufficiently correct. I am bringing out a tentative edition of this work, based as it is on this single fragmentary ms. The perusal of this and other com. shows that Sāyaṇa is merely a copyist of this as well as other earlier authors. Some other remarkable features of this commentary are :—

(*a*) It is extensive like Sāyaṇa's commentary.
(*b*) At the end of Ṛg. X. 9. Udgītha comments on a *khila mantra* and reproduces it in its *Śākalapātha.*
(*c*) At Ṛg. X.27. 24, it accepts the padas—

1. See Nirukta text, edited by Dr. L. Sarup, preface, p. 27.
2. p. 226 of our 4th Vol., or introduction to IV adhyaya of VIII astaka.
3. Cf. H.A.S.L. by Max Muller, 1860, p 240. Also cf. Catalogue of Mss. in the Central Library Baroda, Vol. I p. 104.

मा । अस्मै । तादृक् ।

instead of मा । स्म । एतादृक् । of Śākalya.

(*d*) Udgītha seldom quotes an earlier commentator by name.

(*e*) As Sāyaṇa frequently borrowed from Udgītha, his commentary, therefore, helps a good deal in correcting some of the mistakes found in Max Muller's edition. Two such instances are:—

While commenting on Ṛg X. 8.5. Udgītha writes:—

ऋताय उदकार्थं भौमरसलक्षणस्योदकस्यादानार्थं ।

In Max Muller's text of Sāyaṇa we find:-

ऋताय सोमरसलक्षणस्योदकस्यादानार्थं ।

Now the acceptance of the reading सोमरसलक्षण as a meaning of उदक is obviously a mistake.

This view is further supported by Devarāja Yajvan's com. on the Nighaṇṭu. He also translates:—

आपो भौमरसलक्षणाः । उदकं भौमरसलक्षणं ।

2. Similarly at Ṛg. X.15.11 Max Muller accepts स्रुचि as the meaning of प्रयतानि. It ought to be शुचीनी as is found in Udgītha, and is also supported by the reading of C² ms. of Max Muller himself.

(*f*) The commentary of Udgītha helps to fill in the lacuna found in Sāyaṇas text.

(*g*) It also helps in checking the forgeries of the Bombay editors, who filled in many blanks out of their own imaginations.

(*h*) After Ṛg X. 20.8. Udgītha adopts quite a new division of the Sūktas. It is not found elsewhere.

The full title of the author may be seen from the following colophon :—

वनवासी विनिर्गताचार्यस्य उद्गीथस्य कृता ऋग्वेदभाष्ये
चतुष्पञ्चाशो ऽध्यायः समाप्तः ॥

He may be regarded as a contemporary of Skandasvāmin and likewise may roughly be placed in the eleventh century, A.D.

B. I. edition, p.30, 35, respectively.

6. Veṅkaṭa Mādhava.

V. Mādhava has given us a running commentary on the whole of the Ṛgveda. There is an almost complete ms. of this work in the Govt. Oriental Mss. Library, Madras. I have got its transcript copy. The fourth aṣṭaka is missing here, and the first two leaves also are wanting in the original palm-leaf ms. There is a second fragmentary ms. in the Mysore Library. I possess a transcript of that manuscript also.

The Anukramaṇīs referred to by Devarāja in his introduction to the commentary of Nighaṇṭu are only to be found in the Madras ms. at the beginning of each adhyāya. This shows that these Anukrmaṇīs might have existed separately, as is the impression gathered from Devarāja's account.

A few noteworthy points in the commentary of V. Mādhava are the following:—

(*a*) He often quotes Yāska by name. But at times he copies him verbatim, without mentioning his name. He seems to have quoted about one-sixth of the whole of the Nirukta. Dr. L. Sarup informs me that V. Mādhava follows the shorter recension of the Nirukta.

(*b*) The other work, which is quoted extensively by V. Mādhava is the Bṛhaddevatā. In a few places his readings are superior to those found in A. A. Macdonell's edition of this work. V. Mādhava generally follows the A recension.

(*c*) Another class of works which is generally quoted by him are the Brāhmaṇas. His remarks about the Brāhmaṇas as the only help for understanding the Vedas are very interesting. He thus quotes largely from the Brāhmaṇas.

The largest number of these quotations being taken from the Śāṭyāyana Brāhamaṇa. In this connection I doubt if he is not remembering the Jaiminīya Brāhamaṇa by this name.

(*d*) V. Mādhava contradicts the well recognised statement, that the Ṛgveda contains 10580 full verses and a pāda.

ऋचां दशसहस्राणि ऋचां पञ्चशतानि च ।
ऋचामशीतिपादश्च पाठोऽयं न समञ्जसः ॥[1]

(*e*) V. Mādhava ascribes the division of the Ṛgveda into aṣṭakas etc. to the ṛṣis.

(*f*) V. Mādhava gives his lineage, residence, family name, etc., at the end of every adhyāya.

These were the commentators who supplied materials to Sāyaṇa for his commentary on the Ṛgveda. But for them, Sāyaṇa would have proved an utter failure. They all belong to the *Yājñika* school. These *Yajñas*, based as they are on the *ādhidaivika* truths, could not be fully understood without their exact knowledge. These truths were forgotten from a very early period, and hence these commentaries which even half explain the *Yājñika* side can only help us in understanding the meanings of a few Vedic words, and no more.

6.—Uvaṭa and Mahīdhara.

Lakshman Sarup, M.A., D. Phil. (Oxon.), Professor of Sanskrit, Oriental College, Lahore.

1. (*a*) Uvaṭa and Mahīdhara have both written commentaries on the *Śukla-Yajur-veda*, i.e. *Vājasaneyi-Saṃhitā* in the *Mādhyandina* recension.

(*b*) Two editions of both the commentaries are extant:—(1) by Vāsudeva Paṇaśīkara, Bombay 1912 (2) by Rāmasakala Miśra Śarman, Benares, 1912—15.

(*c*) Both editions are full of discrepancies:—In the introductory verse to his commentary, Mahīdhara expresses his indebtedness to the work of former commentators and mentions Uvaṭa and Mādhava as his predecessors.

But on XXIV. 3 Uvaṭa is made to copy the commentary of Mahīdhara.* The commentary of Uvaṭa on

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1. p. 96 of our 3rd Vol. or introduction to *adhyaya* V of *aṣṭaka* V.

*See Panasikara's ed. p. 447.

XXIV. 3–19, 21—40; XXV. 1—9, is identical with that of Mahīdhara. This is very misleading and has actually misled one scholar. The commentary on these stanzas as given in Paṇaśīkara's edition would naturally be regarded as the genuine commentary of Uvaṭa while in reality it is the commentary of Mahīdhara. Thus P. Bhagavad Datta, who used Paṇaśīkara's edition, assigns Karka, the author of the commentary of Kātyāyana's *Śrauta-sūtra*, to a period anterior to Uvaṭa on the authority of a quotation occurring in the commentary, attributed to Uvaṭa in this particular edition on XXV. 8. As a matter of fact, this is Mahīdhara's commentary passed on as the commentary of Uvaṭa by Paṇaśīkara, and the dates assigned to Karka, Uvaṭa, and Harisvāmin, by P. Bhagavad Datta on the authority of this particular passage are wrong. Miśra's edition does not attribute any commentary to Uvaṭa on the stanzas, mentioned above, and denies Uvaṭa's having written any commentary on the said stanzas.

(2) Both editions describe Uvaṭa as the son of Jaiyaṭa at the end of Chapter XX. but as the son of Vajraṭa at the end of Chapter XL.

(*d*) Discrepancies removed :—(1) Mahīdhara's commentary is not an independent exegesis but a mere amplification of the work of Uvaṭa, (2) Mahīdhara goes to the extent of copying the passages, quoted by Uvaṭa.

(3) On many stanzas, Mahīdhara merely reiterates the remarks of Uvaṭa.

(4) Mahīdhara himself mentions Uvaṭa as one of his predecessors.

(5) Uvaṭa therefore could not have utilised the work of Mahīdhara.

(6) Paṇaśīkara is wrong in attributing, to Uvaṭa, the remark :—महीधरोक्तमर्थं विलिखामि । on p. 447.

(7) Rāma Sakala Miśra is equally wrong in saying that Uvaṭa did not comment on the stanzas, mentioned above.

(8) Uvaṭa does not give a detailed explanation of easy stanzas, *e.g.* XI. 65 has the remark :—निगद्व्याख्यातम् ।

XXII. 6 is disposed of by the comment:—ऋजवो मन्त्राः । and XXII. 8 is similarly dealt with the words :—स्पष्टम् ।

On XXIV. 2. Uvaṭa remarks :—रोहित इत्यादयः श्वेता वायव्याः श्वेताः सौर्या इत्येवमन्तः । The passage underlined constitute the last words of XXIV. 19. Again Uvaṭa comments on XXIV. 20. as follows:—वसन्ताय कपिञ्जलानालभत इत्यादयो विश्वेषां देवानां पृषत इत्येवमन्ता यूपान्तरेषु, त्रयोदश त्रयोदशारण्याः पशव आलभ्यन्ते । The passage underlined constitutes the last words of XXIV. 40. Further Uvaṭa's comment on XXV. 1 is the following :—एवं द्रव्यदैवतमप्रसिद्धं यज्ञपार्श्वादिभ्योऽवगन्तव्यमिति पृथिवीं त्वचेति यावत् । *i.e.* up to XXV. 9. Thus Uvaṭa has explained the stanzas, mentioned above, but his explanation has been altogether ignored by both the editors.

Father of Uvaṭa.

II. (*a*) The only support in favour of the colophon, at the end of Chapter XX. in both the editions, is furnished by Bhīmasena, a commentator of Mammaṭa's *Kāvya-prakāśa*, who describes Uvaṭa as a younger brother of Mammaṭa and Kaiyaṭa, and all three as sons of Jaiyaṭa. (See p. 8. of *Kāvya-prakāśa* edited by Jhalkikara.)

(*b*) Bhīmasena does not mention the source of his information.

(*c*) Colophons of Mss. Nos. 563, 3033, 2187 at the University Library, Lahore, always describe Uvaṭa as a son of Vajraṭa.

(*d*) In my opinion, the evidence of Mss. should be accepted.

(*e*) Uvaṭa was therefore a son of Vajraṭa and not of Jaiyaṭa as mentioned at the end of Chapter XX by both the editors.

7.—Taittirīya Brāhmaṇa.

C. V. Vaidya, M.A., LL.B., Honorary Fellow, Bombay University.

THE Taittirīya Brāhmaṇa must have been enunciated by the followers of the Black Yajurveda after the Brāhmaṇa enunciated by Yājñavalkya and attached to his

White Yajurveda. The first two Kāṇḍas of it are old. The Puruṣamedha was added in a Khila to the White Yajurveda and the same was described in a later portion of its Brāhmaṇa the Śatapatha. This was taken up in Kāṇḍa III added later to the Taittirīya Brāhmaṇa. The Āraṇyaka portion came still later, there being no Āraṇyaka in the Śatapatha, the name of its last chapter (Bṛhadāraṇyaka) being a later name. The Kāṇḍas of Taittirīya Brāhmaṇa are also called Aṣṭakas in imitation of the Ṛgveda division and the first two Kāṇḍas actually contain eight chapters also called Prapāṭhakas. The third Kāṇḍa contains, however, twelve chapters. A chapter is divided into Anuvākas and these into Mantras or sentences which are numbered by tens. The endings of these tens and the number over and above are given in sentences at the end of Anuvākas which are learnt by heart by Vaidikas, thus fixing the text almost unalterably.

The first Kāṇḍa contains comments on Agnyādhāna, Gavāmayana, Vājapeya, Soma, Nakṣatreṣṭi, and Rājasūya. The second Kāṇḍa contains particulars about Agnihotra and its Upahomas, Sautrāmaṇi where liquor is drunk instead of Soma and, the several Savas. Puronuvākyā (prefatory) Mantras to be recited by the Hotā and Yājyā (at sacrifices) by the Adhvaryu are given for every sacrifice which are often old Ṛgveda Mantras but more often new. Old riddle questions are answered in them, strangely enough, in Vedānta fashion.

The third Kāṇḍa describes again the Nakṣatreṣṭi and in the list of 27 Nakṣatras Abhijit is added. Puruśamedha victims are also given and further particulars about Aśvamedha. Minute particulars are given about names of months, days etc., in the 10th Chapter which with the 11th and 12th are known as Kāṭhakas *i e.* taken from the Kaṭha recension. Finally in the 12th chapter are described the Cāturhotra and Vaiśvasṛja sacrifices which are dominated by the spirit of Vedānta and are not really sacrifices and gods are said to have performed the latter extending over one thousand years.

This Brāhmaṇa describes thus all sacrifices from the lowest to the highest. Its date may be taken to be between 2900 B.C. and 2500 B.C. as first, it is later than the......... Śatapatha the date of which is fixed by S. B. Dīkṣita about

3000 B. C. It is secondly earlier than the Chāndogya Upaniṣad, as Kāṇḍa III mentions only Atharvāṅgirasas and not the.........Atharvaveda. In the story about Bhāradvāja seeing three blazing mountains, *viz.*, the Vedas three in number (अनन्ता वै वेदाः) from which he brought only three handfuls *viz.*, Ṛgveda, Yajurveda and Sāmaveda, the fourth Veda is not mentioned and this proves that Atharvaveda was not yet formulated. The Chāndogya mentions Atharvaveda by that name. Taittirīya Brāhmaṇa is thus earlier than Chāndogya the probable date of which is 2500 B. C. In any case as the Taittirīya Brāhmaṇa does not give the Caitra, Vaiśākha etc., names of months in all its astronomical details, it cannot be later than 2000 B.C. These names according to the calculation of Dīkṣita cannot have arisen later than 2000 B. C. the usual Vaidika names of months being Madhu, Mādhava, etc.

Some social facts appearing from this Brāhmaṇa may, on conclusion, be noticed, (1) Sacrifice was the prevailing religion; yet the Vedānta doctrine was being formly established; (2) The ordinary Dakṣiṇā of a priest was a cow. A four year old pregnant cow was prized most, its special name being Ṣaṣṭhauhi (षष्ठौही) (3) The Aśvamedha was a national sacrifice performed by the king for nation's prosperity which meant plenty of cows, horses, rice and Yava, Māṣa and Tila, gold and jewel; (4) The four castes were well established and duly followed their professions; (5) The mixed castes had not yet arisen though the words Ugra, Sūta, Kṣatta appear, Ugra signifies Kṣatriyas not ruling and Rājaputra ruling ones; (6) The Sūta grāmaṇis or Patels of villages were associated with Sūtas (7) Women were respected, the sacrificer's wife was necessarily present at the sacrifice; (8) The undivided family system was in full vogue with its deadly enmity among cousins.

The seeds of many Paurāṇic legends are found in the legends related in this Brāhmaṇa such as the story of Prajāpati becoming a Varāha.

8.—The Literature of the Jaiminīyas.

Veda Vyasa, M.A., Hansraja Research Professor of Indian History, D.A.-V. College, Lahore.

REFERENCE to the Jaiminīya Literature.

The Jaiminīyas are an important branch of the Sāmavedins but for many centuries they have been gradually absorbed in the Kauthumas. The Jaiminīya or Talavakāra recension was practically unknown till A.C. Burnell during his sojourn in the South discovered a number of its texts and published the Ārṣeya Brāhmaṇa. He knew of no other reference to this recension except the one contained in the commentary of Śankara on the Kena or Talavakāra Upaniṣad. Dr Hans Oertel found a quotation from the legend of Āsuri Dīrghajihvī in the commentary to the Aitareya Br. which goes under the name of Sayaṇas'. I have been able to discover the following references to this recension.

1. Two inscriptions of the time of the Cola king Rājakesarivarman (9th century) record endowments for annual prize compitition in reciting a chapter of the Jaiminīya Sāma-Veda.

2. Maskari in his commentary on Gautama Dharmasūtra quotes a passage from the Talavakāra Br.

3. Kutūhalavṛtti of Śri Vāsudeva Dīkṣita on Adhvara-Mīmāṃsa contains a number of references to the Talavakāra śākha and Talavakāra Br.

4. The commentary of Dhanvin on the Śrauta-sūtra of Drāhyāyaṇa refers to the Jaiminīyakalpa. (3-3-17., 5-1-22.)

5. I have also examined a number of unpublished Vedic mss. in our possesion and have found references to this recension in Āśvalāyana-śrauta-prayoga, Sarvānukramaṇī of Ṣaḍguruśiṣya, and Smārta-prāyaścitta.

(2) The Jaiminīya Literature

1. The Saṃhitā of which the variants have been published by Dr. W. Caland. Many new mss. now available in India, at Baroda, Lahore, etc.

2. The Brāhmaṇa. In bulk it is as big as the Śatapatha and its main interest lies in the large number of legends contained in it and the most detailed description

of the Agnihotra. Various attempts have been made during the last 40 years to prepare a critical edition of this important text. Considerable work has been done by Drs. Oertel and Caland. Lack of sufficient ms. material however compelled them to give up the attempt to edit the whole text. All the Jaiminīya villages have thoroughly been searched now and the material at present available in this country has enabled us to undertake the edition with more confidence. Besides the Burnell mss. I shall be able to utilise at least two and probably three complete mss and one large fragment.

3. I have clear mss. evidence to prove that there once existed a commentary on the Br. by Bhavatrāta. Efforts are being made to secure it if it still exists.

4. The Śrautasūtra only Agniṣṭoma portion extant which is edited by Dr. Gaastra. It is of great help in restoring the text of the Br. in certain places and is itself corrected by the Br. text.

5. The Śrautasūtrabhāṣya by Bhavatrāta. The bhāṣya is on the complete text. Mss. available at Baroda and Madras.

6. The Sāmavedagānam a bulky volume the exact significance of which depends upon the key to its notation. Three mss. available at India Office, Baroda, and Lahore.

7. The Jaiminīya-mantra-vṛtti known by a single ms. in the possesion of the Lalchand Library Lahore.

8. The Jaiminīya-gṛhya-sūtra edited by Dr. Caland with English translation.

Thus it is clear that the ms. material at our disposal now is much more than that possesed by Drs. Oertel and Caland. A critical survey of this recension should be taken in hand.

9. The Present position of the Jaiminīya families.

The Jaiminīyas are as I have already said being gradually absorbed in the Kauthumas. The process has been going on for centuries and still continues. I have prepared a list of all the Jaiminīya families so far as we have been able to trace in the course of our search of the Jaiminīya mss. I hope it shall be of some help to scholars undertaking a more thorough search of the mss. of this recension.

9.—Aryan Morality in the Brāhmaṇa Period.

Bhaves Chandra Bannerji, Professor, Kishnagar College, Kishnagar, Bengal.

(*1*) *Truthfulness* :—It is recommended in the very beginning of two of the important Brāhmaṇa works, *viz.*, the *Śatapatha* and the *Aitareya*.—Passages of these two Brāhmaṇas referred to.—Entire Brāhmaṇa literature is permeated with the ideal of truthfulness.—A passage in the second Kāṇḍa of the *Śatapatha Brāhmaṇa* on truthfulness discussed.—It says that the person who establishes the sacred fire should be truthful and that his welfare and strength will depend on his being truthful or otherewise.—The *Agnyādhāna* on the establishment of the sacrificial fire being practically the first ceremony of a sacrificer on which all other sacrifices depend, it follows that the sacrificer should be truthful through his life.—The question as to which is the first sacrifice, the *Agnyādhāna* or the *Darśapūrṇamāsa*, discussed incidentally.—The next paragraph of the above passage requires the *Āhitāgni* to be a restrainer of speech वाचंयम because a person speaking much is liable to speak an untruth.—Remarks of Kātyāyana, Sāyaṇa and Harisvāmin on these passages.—A passage of the ninth Kāṇḍa of *Śatapatha* states that the truthful man, though not rewarded immediately, becomes a prosperous man in the long run.—Another text of the same Brāhmaṇa in connection with the *Varuṇapraghāsa* ceremony, the second stage of the *Cāturamāsya* sacrifice, discussed in detail.—It says that the wife of the sacrificer had to publicly acknowledge her adultery if there had been any in her life.—After this confession of her guilt she was fully pardoned and permitted to take part in the sacrifice with her husband.—The Aryans thus gave truthfulnes the first place in the list of all good qualities.—Passages of the *Taittirīya Brāhmaṇa* and the *Kātyāyana Śārauta Sūtra* on this point, referred to and discussed.—These Vedic texts do not, however, indicate any moral degradation of the ladies of the Aryan Society.—They show only the liberal views of the Aryans and their great respect for truthfulness.—They refer to the cases of penitent wives who were generally pure and pious, but who might have in an evil moment of their life gone astray.—Such occa-

sional moral turpitudes of ladies as well as of men were judged in the same standard and they were pardoned and their guilt overlooked, but in our present degenerated society the women are punished but the men are let off for the same offence, only because the former are weak.

(2) *Chastity* :—There are brilliant examples of fidelity and devotion of wives in the Bāhmaṇas.—The story of *Sukanyā* and *Cyavana* in the fourth kāṇḍa of the Śatapatha Brāhmaṇa referred to.—The noble answer of *Sukanyā* to the *Aśvins* who came to win her love.—She steadily rejected their requests, entreated them not to vilify her husband and respectfully requested them, as they were the divine physicians, to cure her husband of his physical deformities.—The attack of a section of modern foreigners on the chastity of our ladies incidentally discussed.

(3) Restraint and moderation. संयम or restraint is absolutely necessary for the preservation of health. —Restraint in respect of food.—The advice of the Vedic sages is that one should be moderate as regards his meals. —A Vedic text in support of this.—It says that such people live long and their sayings never fail.

In ancient Aryan Society the ladies did not take their food in the presence of their husbands or males—The Vedic passage on this point quoted.—This passage takes the name of *Yājñavalkya*.—The reference to the name of this particular sage in this text probably indicates that there was a difference of opinion among the Vedic sages on this question.—As in grammar the name of a particular Muni in a Sūtra shows that the rule is an optional one, so in the Vedas also the name of a Ṛṣi in a passage sometimes indicated that there were contrary views on the topic of that passage.—The above was the opinion of *Yājñavalkya* but other sages held opposite views.—Such contrary views existed with respect to other questions also.—For example, in connection with the *Agnyādhāna* ceremony it is first enjoined that the sacrificer should observe fast and spend the night of the *Upavāsa* day wide awake. — But a subsequent Vedic passage clearly states that there is a difference of opinion on this point and that eating as well as sleeping on that

night are both allowed by some.—The older sages were liberal and allowed these things, but these restrictions and privations were imposed by modern Ṛṣis.—These formalities were unknown to the older Vedic society whose religious life was marked with pure devotion; but with the advance of the elaborate character of the sacrifice, all such formalities grew and developed.—The age of the Śatapatha was probably the connecting or the intermediate period when the society was gradually passing from the ancient simple nature of devotion to that of formalities.—The Śatapatha gives both the contrary opinions but its leaning seems to be more towards the old state of devotion than to that of the more recent state of rigidness.—Devotion of mind is still the predominant factor in the religious life of the Aryans, as is evident from such passages as **"मनश्च ह्वै वाक् च युजौ देवेभ्यो यज्ञं वहत:"** (Śatapatha. 1, 4, 4, 1), whose purport is that mere recitation of hymns will be of no use, but mind and speech both united would carry the sacrifice to the gods.

10.—The Vedic Ṛṣis.

Ram Chandra Sharmā, M.A., Professsr of Sanskirt, D.A.-V, College, Jullundhar.

IT is generally believed by all Vedic scholars that the Ṛṣis are the authors of the mantras, attributed to them in the Anukramaṇikas, for their names appear in the mantras as well. But this view is quite opposed to Indian Tradition, which styles these Ṛṣis as 'Seers' and not authors of these mantras. The Tradition finds support from the following few facts:—

(i) The word 'Mantra-kṛta' mentioned in the Veda and the Vedic literature does not mean 'a maker of mantra, but a teacher of mantra.' According to the grammarians the root 'Kṛ' is used in the sense of popularising a certain thing. The literary evidence is against the commonly accepted sense of the word. There is hardly any evidence in literature which ascribes the authorship of these mantras to the Ṛṣis, whereas on the contrary it shows that these Ṛṣis popularised the teaching of the mantras or explained their 'Viniyoga' use, in the Yajña.

(*ii*) There are several mantras and hymns in the Vedas having more than one Ṛṣi. It sounds quite unnatural to have so many authors of a single hymn or stanza.

(*iii*) One mantra has several Ṛṣis in several places as marshalled out in the Ṛgveda Repititions by Bloomfield. How can it be explained by the established view? The imagination of the various minds does seldom follow the same course. The same composition—with no change in form, etc.,—is hardly expected at different hands.

(*iv*) The established theory goes against the so called chronology of the various books of the Ṛgveda; for we find older Ṛṣis in the first and the tenth books of the Ṛgveda than we do in the family books.

(v) A comparative study of the Vedic Ṛṣis and Devatās reveals a more cosmical nature of the term Ṛṣi. There is a very close connection between the Ṛṣis and the Devatās. The list of the Ṛṣis and the Devatās of the first and the tenth books of the Ṛgveda reveals that these two terms are generally synonymous. The Ṛṣis of the so called family books also admit a a more cosmical interpretation. According to the Aitareya Āraṇyaka these are the various names of Prāṇa, the vital airs. This view is further corroborated by the Bṛhadāraṇyakopaniṣad and the Śatapathabrāhmaṇa. In fact the Brāhmaṇas, the oldest vedic commentaries, are unanimous on this point, and there is hardly any authentic evidence against it.

(v*i*) This view is further elucidated by the fact that among the Ṛṣis are also mentioned inanimate objects as 'Nadi,' river; and lower animals as 'Snake' etc. This anomaly can be explained only when we accept the cosmical interpretation of the Ṛṣis.

So it appears that like the Devatās the Ṛṣis also were cosmical terms. The fact that there are such names found in the history, is explained by the tradition itself, which informs us that these beings were christened after the vedic terms, for we know that literature is the only inexhaustible mine of names unto this day.

If beyond cosmical significance the Vedic Ṛṣis had anything human about them, then they must have assumed these names on account of being the exponents of the

teachings and truths embodied in those mantras, or of their 'Viniyoga' use, in the Yajña, sacrifice.

The so far unaccountable disturbance in the chronology and considerable dark gaps in the so called history of these bards of our imagination can be satisfactorily explained by this interpretation only.

11.—Vedic Iconography.

S. V. Venkateswara M. A., The University, Mysore.

I. Pre-Vedic Aryanism knew no idols.

II. The transition from word-painting or verbography to iconography may be observed in the Ṛgveda Saṃhitā.

III. Passages in the Ṛgveda which would be obscure without resort to iconographic explanations.

IV. Passages where the casting of images is refered.

V. Iconographic detail may also be detected in various passages.

VI. With this anthropomorphism the development of symbolism took place.

VII. A step in the evolution of sybolism was the association of a god with some weapon or animal.

VIII. Prof. Macdonell's position discussed.

IX. Hinduism has on the whole incorporated views of non-Aryan peoples who were of a lower order of mental evolution.

12.—Traces of Prehistoric Art in the Vedic Texts.

S. V. Venkateswara, M. A., The University, Mysore.

I.

I. The stone, copper and bronze ages, and the periods to which the different Vedic Saṃhitās belong.

II. Meaning of the word *dhiṣṇā*.

III. A discussion about the passage in Taittirīya Saṃhitā I. 2.

IV. Dr. Keith's mistake in translating the words *dhiṣṇā* in this passage,

V. Taittirīya Brāhmaṇa, all the Śrauta Sūtras, Sāyaṇa and Bhaṭṭa Bhāskara agree in finding in this passage reference to an *implement*.

VI. Other passages, where *dhiṣṇā* occurs.

II.

I. Passages which seem to contain an unwritten record of the evolution of neoliths.

II. The word *Dṛṣad* in the Ṛgveda as pointed out long ago by Roth. *Upala* or *Upara* another word.

III.

I. Further stages in the evolution of implements as preserved in another word *paraśu*.

IV.

I. Passages which retain the old words side by side with the changes in the ritual brought on in the course of history.

V.

I. The beginnings of Vedic culture would like the Chaldaen and the Egyptian, have to be traced to neolithic times.

13.—The Instisutes of Kaśyapa.

M. K. Sircar, M.A., D. A.-V. College, Lahore.

I. Kaśyapa smṛti, the last remnant of a Vedic sūtra.

II. Two classes of law-books.

(*a*) The Dharma sūtras, and

(*b*) The metrical smṛtis.

III. Kaśyapa smṛti, a work in the mixed style of sūtra and verse.

IV. Two versions of the Kaśyapa smṛti.

V. The present work based on four mss,

VI. The Mss. reveal two versions of the text.

VII. Date of the later version.

VIII. Style of the Kaśyapa smṛti.

IX. Kaśyapa, the alleged author,

X. References to Kaśyapa in ancient literature.
XI. The author may be a teacher of the school of Kaśyapa.
XII. Date of the Kaśyapa smṛti.
XIII. Kaśyapa and Atri.
XIV. Kaśyapa and Baudhāyana.
XV. Kaśyapa and Vasiṣṭha.
XVI. Vasiṣṭha and Gautama.
XVII. Six kinds of marriages, recommended by Vasiṣṭha.
XVIII. Widow marriage.
XIX. Kaśyapa earlier than Baudhāyana but later than Gautama and Vasiṣṭha.
XX. Padma Purāṇa and Kaśyapa smṛti.

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14.—The Relation of Accent and Meaning in Ṛgveda.

C. Kunhan Raja, M.A., D. Phil (Oxon), University Professor of Sanskrit, Madras.

An attempt is made to investigate into the relation of accent to the meaning of words—How far the position of accent in a word is determined by the sense– All the words in the Ṛgveda are examined and classified– Simple words, compounds, accent on stem, on primary and secondary suffixes, accent on the first member and on the second member of a compound—accent on the negative particle, negative particle unaccented–sense altered by a shift of accent – The same termination sometimes accented, sometimes unaccented, to show a difference in the sense of that termination—how much an investigation helps us in interpreting obscure words.

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15.—Commentaries on the Ṛgveda and the Nirukta.

Veṅkaṭa Mādhava, Udgītha and Skandasvāmin—What is known of them till now—views on these works and their dates—recent acquisition of Mss.—a short account of the Mss.—some specimens in the Mss.—noteworthy agreements with and disagreements from already known commentaries—new text readings in these commentaries—authorities quoted—their mutual dependence and chronology.

PHILOLOGY–SECTION

II.

16.—Some Fundamental Principles of Indian Grammar.

Umakanta Vidyasekhar, Presidency College, Madras.

ARCHAISMS.

THE Indian Grammatical tradition as preserved and presented by Pāṇini, Vararuci, Patañjali and others does not allow the use of archaic forms and archaic words except in imitation. By archaic, I mean words that have gone out of vogue in worldly parlance.

ETERNALITY OF WORD.

The cessation of the use of the archaic forms and words is not in conflict with the theory of the eternality of word adopted by both Mīmāṃsakas and Vaiyākaraṇas though they slightly differed in the manner of their acceptance. Such a cessation according to Jaimini was only non-manifestation and not annihilation.

CORRECT AND INCORRECT FORMS OF WORDS.

Pāṇini nowhere spoke of incorrect forms directly and did not mention the purpose of grammar as generally known. According to some, as pointed out in the opposition arguments in the Vyākaraṇādhikaraṇa of Pūrva Mīmāṃsā Sūtras and elaborately discussed by Kumārila in Tantravārtika, all are correct words except some meaningless sounds. But Jaimini refuted the arguments and showed that people were apt to mispronounce words and such mispronounciation gave rise to incorrect forms. Vararuci stated that the use of correct words would serve Dharma. Patañjali differentiated correct forms from incorrect ones and fully endorsed the opinion of Vararuci with a small difference. The Dharma of Vararuci can be interpreted in confirmity with the view of the Indian grammatical theorists as also consisting in the avoidance of word forms which are the expression of the defects in the vocal organs, inability, carelessness, etc., which are certainly undesirable qualities for any nation on earth.

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17.—The unsolved riddle of the words Hind, Hindi, Hindu and Hindusthana.

R. N. Saha, M.R.A.S., Benares.

WHAT an incalculable amount of mischief has been done to Indian philology for over a hundred years by the conjecturable etymology of the word "Hind" and the error perpetuated by scholar after scholar since the time of Max Muller. The cause of Indian philosophy has been arrested by the pre-concieved idea and fancied resemblance of the Semetic word "Hind" to the Aryan or Iranian word "Sindhu" or "Hindhu."

The Arabic words "Hind," "Hindi" and "Hindu" as employed for place or the people throw a flood of light into the intimate connection of India or the East with the Greater India or the Western Semetic world.

The word "Hind," "Hindi," "Hindsha" literally signify east, eastern. black colour or black dot in the following; Irak-ul-Hind, Alkalam-ul-Hind, Al-ruqum ul-Hind, Tamr ul-Hind, Tifl-e-Hind, Hindu-e-mina, Khale-e-Hindsha, Khulashat-ul-Hind. The word "Hind" in Hebrew is as old as 1200 B. C. and is mentioned in the Hebrew Scripture.

Max Muller first suggested that the terms India and Indian were derived from the word "Sindhu" the name of the frontier river of India. According to him "Sindhu" became "Hindu" in Persian and the Greeks who first heard of India from the Persians thus might have named the people "Indoi" probably after the river Indus or Indos of the Punjab. What a comedy of error was made by Max Muller by his determination to see every thing Indian to Greek origin, so modern India the adopted home of the Hindus and Moslems had to get its name from the hand of the Greeks. The Sanskrit word "Sindhu" signifies river, ocean, milky-way, sea-horse, a musical tone or a country and did not signify Hindusthan (Eastern land) from the word "Sindhu desha," or "Sindhu Nadi."

Dr. Suniti Chatterji taking his cue from Max Muller and while observing Baudhāyana's injunction about "Sindhusaubira" and other places has boldly asserted that "Sindhu" meant all India.

The Greek words quoted by Max Muller such as *Ind, Indoi, Indois, Indikos* might be equally derived from the Iranian or Georgian words *Indi, Indi-uri, Indi-eli, Inda-uri* or *Indiki* which means east or eastern. The words "tenjiku" or "sanjiku" like "Indiko" in Japanese and the word "tienchu" in Chinese also mean India and Hindu.

From the 8th to the 13th century Arabic writers have always used the word "Hind" in the sense of East. Arabian geographers divided Persia into "Irak-ul-Arab" and "Irak-ul-Hind" meaning western and eastern Persia. India was divided into "Bilayat-ul-Sind" and "arz-ul-Hind" meaning western India or "Sindhu Desha" and Hind proper or East India. Before the discovery of America India was known to the Portuguese as "east" India. The ancient Vedic Hindus like the Arabs expressed their geographical habitations in terms of solar directions. Arab geographers too divided all places in terms of "Al meghraby" wa "Al andulassy" and "Al Hind" wa "Al Sin" meaning west and further west and East and further East. The Egyptians still call the Hindus and Moslems as Hind or Hindi meaning eastern people.

The term "Hind" has been used by Al-Beruni, the great Sanskrit scholar and astronomer in his work "Tahkik-e-Hind". Poets Jarir, Khakani, Fardusi, Hafiz Siraji have all used the word "Hind," which has been wrongly interpreted by western scholars.

The great traveller and philologist Abu Bakr bin Washi in his "Rimouz Aklam" or History of the alphabet about 800 A.D. uses various terms as 'Al Kalam' 'Al Hindi' in Pages 6, 7, 8 "Bilayat al Hind" in page 39, "Hadud al Sin" in Page 92, "Bilad al Hind wa al Sin" in pages 74 and 79. Hanmer in translating his work in 1806 very wrongly interprets the terms. Blochmann in his translation of "Ain Akbar" by Abu al-Fazl wrongly interprets the word "Hindsha". Similarly Dr. Narendra Nath Law in his "Promotion of learning in India during Mahomedan rule" gives a wrong meaning of the word "Hindi". Sir E. C. Bayley in his "Geneology of modern numerals" wrongly interpreted the word "Al Hindi".

18.—On the Origin of Sanskrit and the Prakrits.

Devendra Kumar Banerji, Professor, Chittagong Govt. College, Chittagong.

1. Sanskirt—the fountain of immortality did not originally mean "classical Sanskrit." Relation of Sanskrit to the Prakrits, their popular definitions.

2. Prakrits in the wider sense. Prakrits of the plays.

3. The Vedas and the Vedic Dialects. Freedom of the Vedic and subjection of the classical Sanskrit. Vedic and Sanskrit compared. Vedic Grammar summarised by Kātyāyana.

4. Languages living and dead. Growth of post-Vedic-Sanskrit, Vedic dialects: the supposed origin of the Prakrits. Their points of similarity.

5. The eternal stream of Indo-Aryan speech. The original Home of the Aryans. Dr. A. C. Das on the above theory. "Iran and Sapta Sindhu" probably the original Home of the Aryans.

6. Iran and Avesta. Iranians and the Vedic Ṛsis. Iranians and the Persians. Vedic dialects and Avestan compared.

7. Prof. Rhys Davids and his school on the origin of Sanskrit and the Prakrits as having dated from the 4th. and the 5th. centuries A. D. Criticism of this theory reserved for a future occasion.

19.—Original Home of the Aryans.

Lachhmidhar, M.A., M.O.L., Head of the Department of Sanskrit and Hindi, University of Delhi, Delhi.

I. Refutation of the current theories,—theory of the Arctic Home, Scandinavia, Central Europe, Russia, Asia Minor, Central Asia.

II. My approach to the subject through Philology. Reconstruction of the hypothetical Indo-European language:—

1. A priori argument drawn from the Unity of accent.

2. A posteriori argument drawn from the above.
3. A posteriori philological and cultural evidence supplied by the non-India Aryan speaking people such as the Romans, the Greeks, the Lithuanians, the Avesta, the Bogazkoi inscriptions and the Tel-el-Amar correspondence.
4. Ancillary arguments drawn (*a*) from the Tokharian, (*b*) the Disruptive character of the Non-India Aryan languages (*c*) an unbroken continuity of the pre-Vedic or Vedic languages or thought in India. (*d*) Traditional evidence in India.

III. Establishment of the theory of the Indian origin of the Aryans---Migration of the Aryans towards the west, east and the south.

IV. Objections against the above theory refuted.

20.—The Neuter Gender in Bhadarwāhī.

Siddhśevara Varmā, M.A., D. Litt., Professor, Prince of Wales College, Jammu.

HITHERTO only two modern Indo-Aryan languages are known to possess the neuter gender, *viz.*, Marāṭhī and Gujarātī. The present writer's investigations show a third language, *viz.* Bhadarwāhī, possessing a regular neuter gender.

The neuter gender in Bhadarwāhī generally corresponds to Sanskrit neuter. Thus as in Sanskrit the words for "milk" (*dūd*), "curd" (*dəi*) "ghee" (*ghi*) "water" (*pāṇi*) etc. are neuter.

The most distinctive feature of the neuter, by which it could soon be recognized in the language, is the adjectival ending. Neuter adjective singulars end in *u* and plural in *ā*. Thus *bʌṛu ghʌr* (neuter) "a large house," plural *bʌṛā ghʌrā*; but *cf. bʌṛo sʌp* (masculine) " a large snake," plural *bʌṛe sʌp*. In declension, the terminations of the neuter are different to those of masculine or feminine, and correspond to Sanskrit declension.

In conjugation, a similar difference dominates in present, past and future tenses.

The isolated infinitive (*i.e.* when not connected with the objective case) is always neuter, as *hʌsnu* "to laugh" *kɛrnu* "to do."

The impersonal Passive is also always neuter; *cf. tɛi hʌssu* "Thou laughedest" lit. it was laughed by thee, *cf.* Sanskrit *tvayā hasitam.*

The neuter particularly used to express the Diminutive: thus *chokro* "a boy" but *chokru* "a little boy," plural *chokrā.*

Affinity to Gujarātī.

In this respect Bhadarwāhī has a striking affinity to Gujarātī. The neuter terminations of the latter are *ū* and *ā.* Thus corresponding to the above two examples, Gujarātī has *chokrū,* (singular) *chokrā* (plural).

21.—The Origin of the Alphabet.

R. N. Saha, M.R.A.S., Benares.

NO European scholar had attempted to write the history of the alphabet prior to the last two centuries. It was the Arabic philologist Ahmed ibn Bakr bin Washi who wrote about 800 A. D. his "Rimuz ul Aklam" or the origin of the writing and numerals of 80 kinds used by various ancient nations for the benefit of mankind.

The riddle of the origin of the alphabet and numerals has remained unsolved and the question is not yet settled definitely as observed by E. Clodd in his "Story of the alphabet," 1913. D. E. Smith in his "Hindu-Arabic Numerals," 1911, rightly observes that the various theories of the Indian Brāhmī alphabets have not yet any wide acceptance although the problem offers hope of solution in due time. The golden fleece has yet to be won.

The primitive Brāhmī alphabet is preserved unchanged in the Arabic. All the remaining alphabets have come by direct descent or imitation from the same. The Arabic, literally meaning "godly," which is named "al-kalam al-Ibra-himi," alone hitherto concealed the geometric or "Al-Hindi" standard of comparison of the world's alphabets.

All existing alphabets are the blossoms of the "Al-Rabba" or Arabic alphabet. Overlooking the Indo-Arabic philology the champions of Indo-European philology have hitherto maintained a "gigantic" conspiracy against the brotherhood of mankind.

The greatest contribution of Arabia to world history is its alphabet. Isaac Taylor in his "History of the Alphabet," 1899, observed rightly that "of all existing alphabets the Arabic from its literary importance and its geographical extent ranks first as the cosmopolitan alphabet of a cosmopolitan religion." The prejudice of Europe and India against the Arabs, their languages and scripts must die hard. The West has not yet ceased to harp on the "barbarism" of Arabic culture.

A French author stigmatises the Arabic language as an "anomaly" and its alphabet as "detestable." Well might India, Hindustan, Arz-ul-Hind or the Eastern land feel proud of its alphabetic heritage from Jezirat Al-Rabba or the great Arabian Peninsula including Egypt and Persia,—the first Vedic land of Abraham or Brahmā, where the Devas and the Asuras combined churned the great mind ocean and obtained the 7 coloured and 7 tongued Alphabetic Vāg-Devatā, and the "14 jewels" or the 14 solar and lunar letters.

Pictograph is not the parent of the Alphabet.

Painting, architecture and sculpture cannot claim to phonetic power. Drawing is an application of an art to actual axisting visible forms. Before articulate sound could be analysed and the different units or roots of sound discovered from the inarticulate seven tones or "Durri muffassil" and the twenty two notations, *pardas* or scales of musical charts, the art of drawing could not be applied to sound.

Writing or graphic study of sounds arose after man measured the dimension of sound and line (the *Nāda* and *Bindu*) by some fixed standard. It is the geometric conception of sound as a moving breath point and of the line as a moving point and their application that gave rise to the art of writing and the art of speech.

The origin of the Hieroglyphic and the Cuneiform.

The linear alphabetic signs are found to be earlier than or coeval with pictures or pictographs. It should be noted that none of the shorter Semetic alphabets, the Phoenician, the Aramian or the Syriac contains the six stroked "Shin." The Hieratic and the Demotic do not represent it. It is only in the fuller Hieroglyphic and the fuller Neskhi Arabic of Egypt that we can find it. The Hieroglyphic has as many as thirty five modifications or variants of it, all made of six strokes.

We find, in the Cuneiform as in the Egyptian Hieroglyphics, as many as twenty three different variants of the same character. If we compare the Babylonian forms, the Egyptian forms with the Neskhi Arabic forms we see how they are derived from linear symbols.

It should be noted that in Egyptian and Babylonian scripts the linear symbols were made to assume caligraphically some fancied pictures. The so-called pictorial or acrological symbols were only made from linear symbols and not from actual things.

The Structural formation of the Chinese Alphabet.

Fu-hi about 2200 B. C. is said to have invented six classes of Chinese characters. The Mandarin Chinese alphabet has thirty nine phonetic symbols. The Chinese consonants are divided into 9 kinds. The characters show six geometrical forms in their formation viz:—(1) A dot or point (2) A horizontal stroke (3) A perpendicular stroke (4) An inclined stroke (5) An angular stroke (6) A fork stroke—all resembling cuneiform character strokes. A symbol is made of 1 to 17 strokes in Chinese.

The ancient Irish Ogham or Tree alphabet of 15 consonants and 5 vowels was formed by geometric method with one to five strokes added, in four different positions, to each of five vertical lines.

The origin of the Indian Alphabet.

The origin of the Indian Alphabet was first mooted by Sir William Jones (1749—1794). Issac Taylor summarised the facts of the case in his book "The History of the Alphabet," (1883). The word "alphabet" is derived not from the Greek words "Alpha" and "Beta" but from the Arabic "Alif," "Bay" and "Tey."

The origin of the Perpendicular and horizontal lines.

Max Muller observed the three elements in the formation of the Devanāgarī alphabet yet he missed their true significance.

In writing the Devanāgarī alphabet, he observed:—that (1) the distinct portion or the body (radical) of each letter is written first, then (2) the perpendicular and lastly (3) the horizontal line.

It should be noted that in the formation of compound characters the geometric nature of the origin of the Devanāgarī alphabet from the Arabic is seen, for it is evident that the radical portion or body of each letter is the important element in the formation of the letter and the vertical or horizontal portion is quite unimportant. F. P. L. Josa in his "Hindi language," 1907 further observes that "A" is inherent in every consonant, which in full or in part is to be seen in every letter of the Devanāgarī alphabet. "A" has its symbolical form in the vertical line or Dāri and is always expressed in the 12 initial forms of vowels derived from the vowel form of "A" or in the changed forms of the twelve medial vowel marks.

Thus each letter of the Devanāgarī alphabet whether vowel or consonant is formed by the addition of Alif or Dāri or Vertical stroke to the Arabic root letters.

The number of letters in the Alphabet.

Like the seven musical tones or the seven colours the alphabet was divided into seven classes—"K, C, Ṭ, T, P, Y, S, varga,"—the five vargas with the liquids and aspirants.

On the analogy of musical sounds the alphabet was divided into 22 letters of 6 classes "abjad, hawaj, hutti, kalamn, safass, qurast." The 22 Śrutis and the seven primary tones constituted the 29 letters of the Arabic alphabet with the remaining two classes of letters, "shakhaj, zajagh." The Arabic or "Godly" (Al-Rabba) letters are divided into two classes, the "Shamsi" and the "Qamri"—the Solar and the Lunar, 14 letters each. As the phases of the moon of two lunar fortnights are counted by 28 constellations of the sky, so the letters are numbered 28 astronomically.

According to " Maheśvara Sūtra" the Eastern Brāhmī or Deva-lipi or Mahā-Deva-lipi is also divided into 14 classes of letters derived from the sounds of Śiva's " Damaru " or trumpet. It is also divided into 8 classes phonetically and morphologically like the Arabic.

The origin of various forms of Mātrā.

Mātrās are devices to conceal the source of origin. (1) The Mātrā in Northern Tibetan-Bengali " Wartu " is angular. (2) It is curved in Uriya. (3) In Bengali it is both horizontal and curved. (4) In Tamil it is rectangular. (5) In Telugu and Kanarese it is curved upwards. (6) In old Kistna or Chalukya alphabet it is forked. (7) In the Narbudda alphabet it is thick box headed (8) In the Deva Nāgarī it is horizontal. (9) In the Aśoka or Piyadasi alphabet, one variety has no Mātrā but the other variety has got Mātrā. (10) In the Gupta a small stroke indicates small Mātrā. (11) In the Kutila the Mātrā developes into a horizontal bar.

Thus *various forms of Mātrā and Dāri* as appendages have effectually disguised the alphabet, forming the so-called distinct and different varieties of tha Eastern Brāhmī or Vedic alphabet. Originally the Mātrā was devised to produce imitative modifications of the same alphabet dividing itself into two classes the "headless" and the "headed" varieties of the Indian alphabet.

The Origin of the direction of writing.

The various directions of writing show also one copying method—the four systems of the direction of writing are :—(1). From left to right, as in Ethiopic or Amharic and the Indian and European. (2) From right to left, as in Arabic, Hebrew, Syriac. (3) From top to bottom and continuing other lines from left to right, as in Mongolian. (4) From top to bottom and continuing other lines from right to left, as in Chinese. By geometry we can concieve only two directions for writing *viz.*, right to left and left to right. Thus we see geometrically that there can be only four kinds of directions of writing(two kinds of horizontal and two kinds of vertical).

The order of letters of the alphabet.

We find three or four different orders of arrangement of the Arabic letters: 1. The "Abtasi" or morphological. 2. The "Abjady" or mnemo-technical 3. The Solar and Lunar letters 4. The "Aeqaghi" or Maghrabi mnemo-technical arrangement. Tahdhib-al-lughat and Kitab-al-Ain dictionaries give another different arrangement of the Arabic letters. In Sanskrit the first and third letters of the five "vargas" become the second and fourth letters of the "vargas" by the mere addition of "H." Thus the ten aspirants are compound letters derived from the ten simple consonants. By the rules of " Sandhi " the first letter of a 'varga' becomes the third or the fifth letter. The eight letters of the Liquids and Sibilants are all interchangeable, hence the 33 consonants of the Sanskrit are derived from seven primary consonants. The letters are arranged in seven or eight phonetic series like the eight classes of Arabic letters. The Sanskrit grammarian Pāṇini gives a different arrangement of the 42 Sanskrit letters. The number of letters or the order of letters are no distinguishing features of the Sanskrit alphabet which is expressed in the formula—" A-K-C-Ṭ-T-P-Y-S vargāh." Lumsden in his Arabic grammar observes that the Arabic alphabet of 28 letters may give rise to 52 sounds. Omitting the ten aspirants or compound consonants the Sanskrit, Bengali and Hindi alphabet has only twenty-three consonants. Twenty-three consonants with five vowels make up 28 letters as in the Arabic.

The factors involved in the invention of the alphabet and numerals.

By a survey of the range of sounds and forms we see how the principles of elementary sounds (varṇas), forms of colours (varṇas) and materials suggested the invention of the Varṇa or the alphabet and numerals. In creating any form for writing, human art seeks the following ends or four factors —1. To economise the tool and material by inventing the stylus, brush or the slitted " kalam," paper and ink, pencil and board, adapted to the symbols. 2. To economise time in writing and reading the symbols. 3. To economise muscular effort of the eye, ear, mouth and hand in writing or reading the symbols quickly without strain.

4. To secure highest utility by producing a practical contrivance (tools and materials) of writing sound symbols and speaking the same, which could be easily learnt to communicate the symbols of word-thought through sight and sound.

The "Abjady" arrangement of the European alphabet, the adoption of the " Al-Raqam Al-Hindi " or Arabic numerals with zero in Europe and the identity of the numeral values of the letters in the Arabic and Greek alphabets testify today that Arabic civilisation was the carrier of Indo-Arabic culture to Europe.

Thus the seven streams (*Sapta Sindhu*) or the seven Varṇas or divisions of the "drama" of human language or expression *viz*:—1. Architecture, 2. Sculpture, 3. Writing, 4. Drawing, or painting, 5. Speaking, 6. Singing, 7. Dancing or moving picture of the human body or its members may all be traced to one common source of origin in the science of graphs or the art of movement of an unit or point.

22.—The origin of the Indian numerals from the Arabic.

R. N. Saha, M.R.A.S., Benares.

THE word "Hind" which means a black dot (a sun spot shadow) or a "Nukta", point (bindu), and the word "Hindsah" which means geometrical figures were intended to denote numerical and alphabetical figures. From the word " Al-Raqam-al-Hindi" which contains the word "Hindi" and assuming it to mean "Hindu" or Indian in its modern sense, Sir E. C. Bayley assumed that Arabian writers emphatically declared by the word "Al-Hindi" that the Arabic numerals were of Indian origin.

The question of origin—why it escapes us.

The Solar and Lunar divisions of the Arabic letters, the six stroked "Shin," the solar cross or " Svāstic *cakra*" letters, or the " Oṃkāra *cakra* " letters of the Hindus, the Hieroglyphic garden symbol "S" of 6 strokes, the symbol "Amen", the Darya-Adjady or "Āditya *cakra*" of

the Arabs or Alif, Lam, Mim letter symbols of Koran, have all concealed the geometric origin of the alphabet and the numerals. The heaven born solar sign "Nu" and dot as a solar sign are used by both the Moslems and Hindus. The invention of the alphabet or numerals has been attributed to God.

It is tacitly assumed that Arabian writers merely translated Hindu works on Algebra in the 8th century and that Leonardo of Pisa learnt the science from the Arabians and introduced it in Europe. The word Algebra, Al-Raqum, Al-gobar Al-moquabila, Haruf al jamal (alphabetical numerals) or Hisab al-gobar, is Arabic and means universal Arithmetic. The word Arithmetic is also of Arabic origin (Rhythm=Raqum=Al-raqum=Ar-rithum=Aris-metrice= Arithmetic).

M. Schele de Vere rightly observed that the numerals afford us one of the most striking evidences of the unity of the race—divided as it now is into so many nations. Men to this day use everywhere the same method of counting.

The Nomenclature of Hindi and Bengali Numerals is entirely derived from the Arabic. Algebra is universal Arithmetic. Arithmetic is expressed in 3 ways:—(1) by words (abstract numeration), (2) by figures (notation, Hisab al-gobar), (3) by letters (notation, concrete, Haruf al-jumal). The following list of words are common in Arabic, Hindi and Bengali notations:—

Khata, Seha, Khasra, Rokarh, Khatian, Jobda, Loksan, Paka Rokarh, Bewa, Nagdan, Tahbil, Arhat, Mahjud, Arhatdar, Dalaal, Rasid, Baapari, Paikar, Hisab, Juma, Kharach, Baqi, Baje Kharach, Gujasta, Sabek, Jer, Terij, Nagd, Thik, Baad, Asal, Washil, Adaya, Labh, Mokam, Fazil, Ekun, Mobliq, Fi, Munafa, Jai, Keta, Roz, Hundi, Kaifiet, Saal, Sakin, Betarikh, Karz, San, Khat, Chitthi, Malik, Kisti, Jwab, Kalam, Dowat, Dokan, Wajan, Katteh, Elekh, Dustoori, Rokai.

Two kinds of "Elekh" signs taken from the Arabic signs are used for denoting rupees or pies in Hindi or Bengali Arithmetic given by Suvenkary. Similar to the Arabic alphabetic numerals Āryabhaṭṭa also gives the Sanskrit alphabetic numerals for counting 1 to 100 by 33 consonants. It has been erroneously assumed that the

Arabs during the time of Khalif Walid (705–715 A. D.) became acquainted with the Indian notation called the Al-Hindi numerals and introduced them to Europe.

In India besides the system of counting by the decimal and duodecimal methods there are four or five other systems still in vogue, *viz.* (1) counting by twenty (score, buri or kuri), (2) by four (ganda), (3) by five (gai). From the table of 34 kinds of ancient numerals it will be found that the Egyptians counted by three, the Phoenicians counted by three, the Hebrew by four and the Syrians counted by five. The Greeks and Romans counted by five.

علم الجبر و المقابل—علم الرقم الهند ى—علم هند سا

The *Indo-Arabic Numerals* are all formed from geometrical or arithmetical signs—Hind هند Hindsa هندسا Sifr صفر (Cypher), Daiara دائرة (zero) or Nukta نقطة (dot or nought). A moving point, a black dot or Al-Hind الهند or sun spot, or shadow (solar sign or Brahma Bindu) gives rise to a line, straight or curved and a circle, which forms are seen in the formation of numerals.

سا سا ة ا لقلم فى رسمها على اقوا عد الهند سيه

The Geometrical formation of the Indo-Arabic numerals. ၁, ፤, ।, 1.=Vertical line (one stroke); २, २, ۲, 2.=Curve and vertical (2 strokes); ৩, ३, ۳, 3.=Curve, curve or vertical (3 strokes); 8, ४, ۴, 4.=Four lines, curved or vertical (4 strokes); ৪, ५, ۵, 5. = Five lines (5 strokes); ৬, ६, ۶, 6. = Reverse of two, ৭, ७, ۷, 7.=Two obliques, ৮, ८, ۸, 8.=Reverse of seven, ৯, ९, ۹, 9.=Circle and vertical, 0, 0,—0. By place value of zero. Each formed by new symbol. The Indo-Arabic system only contains a separate zero symbol. The system of Arithmetic with notation without zero is cumbrous as in the Roman.

The unity of the Stylus, the slitted pen or "kalam" used by all ancient nations shows the unity of the Varna Lipi, Aṇka Lipi, Letters or Figures in all lands. The geometrical and arithmetical processes employed in the formation of Aṇka Lipi and Varṇa Lipi reveal a copying

method. The Arabic right to left method of writing is the easier and better method of writing for there is a distinct advantage of leverage of the biceps muscle over that of the triceps muscle engaged in the Indian or the Indo-European method of writing from left to right.

Caligraphy or the art of writing letters and numerals like the art of drawing is the most stupendous invention of the human intellect of early man, an achievement which has baffled the best intellects of modern scholars for over a hundred years to understand. The seeing eye may read man's history in the world with the full illumination of an united human vision the eyes of us all.

23.—Bhartṛhari : A Critical Study with Special Reference to the Vākyapadīya and its Commentaries.

Chārudeva Śāstrī, M.A., M.O.L., D. A. V. College, Lahore.

I. Manuscript material availed of :

Mss. of parts or whole of the text:	15
,, ,, the commentary on kāṇḍa I:	3
A Ms. of Vṛṣabha's gloss on the commentary (longer version) on kāṇḍa 1:	1
Mss. of the commentary on kāṇḍa II:	5
,, ,, parts of the commentary on kāṇḍa III:	6

II. The name, Vākyapadīya, used with reference to the first two kāṇḍas, in contra-distinction to the third kāṇḍa, generally known as the Prakīrṇaka.

1. Evidence of Helārāja.
2. ,, ,, Vardhamāna.
3. ,, ,, the Mss. of the text.

III. Lost portions of the text:

1. One complete section treating of *lakṣaṇa* (not found in Puṇyarāja's time).
2. The section treating of *bādhā* (read in the text in Puṇyarāja's time but not met with now).

3. A kārikā referred to by Helārāja.
4. Quotations in Bhaṭṭoji's *Kaustubha*.

IV. Improvements made in the text and commentaries as printed in the Benares edition:—

1. Readings improved.
2. Lost verses supplied.
3. A number of kārikās read as part of the commentary in the Benares edition, recognized as verses of Bhartṛhari.
4. A kārikā, although not read in any of the Mss. of the text, discovered as originally belonging to the text of Bhartṛhari.
5. Misplaced lines of the commentary restored to their original position.
6. Clerical omissions in the commentary supplied.
7. Serious mistakes corrected.
8. Commentary on several verses supplied.

V. Bhartṛhari himself wrote a commentary on his work.

1. Evidence of Helārāja.
2. ,, ,, Puṇyarāja.
3. ,, ,, Mammaṭa.
4. ,, ,, the Bengal Mss. of the commentary on kāṇḍa I.
5. Evidence of Vṛṣabha's commentary.

VI. Inter-relation between the Mahābhāṣya—Ṭīkā and the Vākyapadīya.

1. Parallelism of thought and language.

VII. Bhartṛhari's commentary on kāṇḍa I.

1. The longer and shorter versions, the former represented by the Bengal Mss. and the latter by the Benares edition.

2. The longer version is the original work of Bhartṛhari and the shorter is an abridgment with some modifications, prepared to facilitate the study of the Vākyapadīya.

VIII. Bhartṛhari, a believer in Brahman and the Veda and not a Buddhist. To him, the final referee in matters of *Dharma* is not reason but scripture. He holds the Smṛtis as authoritative, for they are understood to be based upon the Veda.

IX. Bhartṛhari, a Vedāntic philosopher and an exponent of the Brahma-sūtras.

X. Bhartṛhari, a Vedic scholar of a high order.

1 His detailed exposition of *Ūha* in the Bhāṣya—Ṭīkā.

2. His thorough conversance with the Vedic literature and a perfect command over the Vedic usage.

XI. The commentators, Helārāja and Puṇyarāja.

1. Their time, place and works.

2. Previous commentators referred to.

3. Commentary of Helārāja not preserved intact. Lost portions supplied by a later writer.

XII. Quotations from the *Saṃgraha* preserved in the Vākyapadīya. The *Saṃgraha*, not entirely metrical.

XIII. The importance of the Vākyapadīya.

Almost all important works on Grammar, Rhetoric, Nyāya, Vedānta and Mīmāṃsā, coming after Bhartṛhari quote the Vākyapadīya as an authority generally. Even works on Buddhistic philosophy quote it for a refutation of Bhartṛhari's views.

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21.—The Use of the Instrumental in Middle Indo-Aryan.

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The sociative use of the instrumental was the most predominant one in the Middle Indo-Aryan. The oldest stage of Pali retained much of Old Indo-Aryan idioms of the instrumental, although even there the plural of the ablative fell together with that of the instrumetal, and that the latter took up a great deal of the idioms of the former.

The following are typical uses of the instrumental in Middle Indo-Aryan:—

(*i*) The Sociative Instrumental. It is invariably accompanied by adverbs such as *saha, samaṃ,* etc. Thus: *Sukhito bāvarī hotu saha sissehi brahmaṇo,* "let Bāvarī the Brahmin be happy together with his disciples" [Suttanipāta, 55. 54], and so on.

In the older Pali works the adverbial postpositive is sometimes omitted, often for *metri causa.* Thus: *nibbiṭṭhena carāmi sabbaloke,* "with what I have gained I wander about in all the world" [Sutt. 2.8].

(*ii*) The Spatial Instrumental. This was a living idiom in Pali but in the Prakrits it is generally confined to the word *mārga.* It should be mentioned here that in Vedic prose the spatial instrumental was generally restricted to the words *pathā, dvārā,* or *dvāreṇa. Apathena payātum icchasi,* "you wish to go astray" [Therīgāthā 384]; *ten maggena vajanti bhikkhavo* "Bhikshus follow that path" [Therīgāthā 21].

In Ardhamāgadhī, Jain Mahārāshṭrī and in Pali the spatial instrumental very often carries the sense of the locative. Thus: *eeṇaṃ maggeṇaṃ atthi kantāram,* "There is a wilderness along this road." [Jacobi, A.E.M. p. 79], etc.

The following idiom is characteristic of Pali and Buddhistic Sanskrit [see the Temporal Instrumental and Adverbial Instrumental, infra]: *gāmena gāmaṃ vicarimha,* "we went from village to village [Therīgāthā 305], etc.

(*iii*) The Temporal Instrumental. In Old Indo-Aryan the temporal instrumental denoted the completion of an action, as against the temporal accusative which denoted

merely extension in time. In Middle Indo-Aryan, however, the sense of completion is very frequently absent.

In the following instances the older idiom is preserved. Thus : *saṃkalitaṃ bahuhi vassehi,* "collected in course of many years," etc.

In the following instances the sense of completion is absent: *Yadisaṃ bahuhi vasasthi na bhutaprune,* "the like of which did not occur for many hundreds of years." [Shahbazgarhi Rock Edict of Aśoka 4.8], etc.

In Pali the temporal instrumental sometimes carries the sense of the locative of time. Thus : *catunnaṃ māsānaṃ accayena,* "at the end of four months" [Suttanipāta 32].

The stereotyped phrase *tena kālena, tena samayena,* "at that time" is characteristic of Pali, Ardhamāgadhī and Jain Mahārāshṭrī. See the Adverbial Instrumental, infra.

(*iv*) The Instrumental with Verbs. In Middle Indo-Aryan the instrumental with verbs is accompanied by adverbs like *saha*, etc., *i. e.*, the sociative idea is made prominent. In the oldest stage of Middle Indo-Aryan (*i. e.*, in Pali and in the dialects of Aśoka inscriptions), however, the older idiom generally prevails.

(*a*) Association: *i* (*sam*—): *Sameti pāpaṃ pāpena,* "an evil associates with another" [Jātaka 5. 22], etc.

(*b*) Conversation : *mantraya*: *so 'pi tayā mantrayitvā ajjhagamā,* "having talked with thee he went away" [Suttanipāta 26.4], etc.

(*c*) Enjoyment, satisfaction, etc:—*rañj* : *so ca sabbhi na rajjati,* "he (a sinner) does not delight in (the company of) the good " [Jātaka 8.95], etc.

(*d*) Subsistence: *Jīv*: *Yo hi koci manussesu puthu sippena jīvati,* " whoever amongst men lives by different mechanical arts" [Suttanipāta 35.20], etc.

(*e*) Combat, rivalry : *rudh (vi—)*: *mittehi ca virujjhati,* "Is at variance with his friends" (Therīgāthā 292), etc.

(*f*) Miscellaneous : *suc* : *gomiko gohi tath'eva socati*, the owner of cattle thus suffers for (his) cattle'' [Suttanipāta 2. 17], etc.

Vic (vi—) vivicca akusalehi, "being separated from evil'' [Digghanikāya i. p. 73], etc.

(*g*) Causative verbs. *Jīvena jīve na pusitaviye,* "a creature should not be fed with another creature'' [Pillar Edict of Aśoka, 5].

(*h*) Cognate Instrumental. *Sināto antarena sinānena,* "having taken a moral bath'' [Majjhimanikāya i. p. 3a], etc.

(*v*) The Instrumental with Substantives.

Noun formations from verbs governing the instrumental are also construed with the instrumental. It is needless to add that the postpositives like *saha*, etc., are frequently used, especially in the later stages of Middle Indo-Aryan.

Dukkham bālehi saṃvāso amitten'eva savvadā, " living with fools is always miserable as living with enemies.'' [Dhammapada 15. 11], etc.

With substantives or interrogative pronouns (with the verb or the substantive suppressed) implying 'necessity': *kiṃ te jaṭāhi dummedha kiṃ te ajinasatiya,* " what is the good, O fool, of your matted hair or of your antelope skin (garment).'' [Suttanipāta 22.1], etc.

(*vi*) The Instrumental with Adjectives.

With past participles: *Kacci vijjāya sampanno,* " is he endowed with Knowledge ?'' [Suttanipāta 9.10] *Nissato sabbakāmehi,* " detatched from all pleasures '' [Therīgāthā 122].

With other adjectives: *Nano samaṃ atthi tathāgatena,* " it is certainly not equal to the Tathāgata.'' [Suttanipāta 13, 3], etc.

(*vii*) The Instrumental with Adverbs.

The following adverbs govern the instrumental: *vinā, anyatra, alam, antarā* and *ati*: *vinā mittehi ñātihi,* " without friends and kinsmen.'' [Therīgāthā 122], etc.

(*viii*) The Subjective Instrumental.

In the passive construction the subject takes the instrumental; *e.g. mayā ime sattā nimmitā,* "these beings are created by me," etc. With verbal formations also the subject takes the instrumental: *Yo parehi abhejjo,* "who cannot be severed (from him) by others." [Suttanipāta 15.3].

(*ix*) The Instrumental of Means.

This is one of the primary functions of the instrumental. Thus: *akkodhena jine kodhaṃ asādhuṃ sādhunā jine,* "anger should be quenched by means of peacefulness, evil by means of good." [Dhammapada 17.3], etc.

The instrumental of exchange is but a variety of the instrumental of means. Thus: *attadatthaṃ paratthena bahunā pi na hāpaye,* "Self-interest should not be given up for others' interest, however, large." [Dhammapada 12.10].

(*x*) The Instrumental of Identity. The instrumental of identity or likeness is an idiom derived from the sociative use of the instrumental. Thus: *Ken'attanā gacchati brahmalokaṃ,* "in what self can one go to the world of 'Brahman'." [Suttanipāta 31.22].

(*xi*) The Multiplicative Instrumental. Examples of this idiom are very rare [cf. Majjhimanikāya ii p. 35].

(*xii*) The Causal Instrumental. The causal instrumental is only a variety of the instrumental of means, 'means' being viewed as the cause: *tassā issā na supāti,* "for jealousy of her (he) cannot sleep. [Suttanipāta 6.20], etc.

The instrumental is sometimes used for the final dative. Thus: *kacci piṇḍakena no kitāmatha* "you do not toil hard for food?" [Majjhimanikāya, i. p. 206].

(*xiii*) The Comparative Instrumental. In Middle Indo-Aryan the comparative ablative is generally replaced by the instrumental. This idiom is found also in the Epics. *Tasmā hi paññā va dhanena seyyo,* "whence wisdom is better than wealth." [Majjhimanikāya, ii. p. 73].

(*xiv*) The Adverbial Instrumental.

Temporal: *piṇḍaṃ ca bhikkhu samayeṇa labdhvā*, "The Bhikkhu after having obtained his food in time." [Suttanipāta 26.13].

Spatial: *pacchimena*, "westwards," etc.

Miscellaneous: *saṃkhittena*, "briefly" [Majjhimanikāya i. p. 48), etc.

The following idiom is characteristic of Pali and Buddhistic Sanskrit and is also found in Ardhamāgadhī, Jain Mahārāshṭrī and Mahārāshṭrī. It is perhaps derived from the multiplicative instrumental. Thus: *tao suhaṃ suheṇa acchanti*, "then they lived happily" [Jacobi, A.E.M. p. 24, etc.], etc.

(*xv*) The Appositional Instrumental.

In the Khārvela inscription of the Hathigumpha rock (circa 150 B.C.) a kind of appositional instrumental occurs with numerals. This is in all probability a variety of the multiplicative instrumental. Thus: *pautīsāhi satasahschi paktiya ca raaṃjayati*, "(Khārvela) ruled over his three and a half million subjects" [4], etc.

(*xvi*) The Instrumental Absolute.

The original sociative instrumental is sometimes used absolutely, though comparatively it is a rare phenomenon in both Old and Middle Indo-Aryan. Only one instance has been noted in the latter: *vipati-pādyamīnehi etaṃ nathi svaga(s)a āladhi no lājālodhi*, "if one fails to give such guidance, there will be neither the favour of heaven nor the favour of the king." [Dhauli separate Edict of Aśoka 1.15].

The incipient instrumental absolute is to be found in the following: *attanā 'vā sudantena lābhaṃ labhanti dur-labhaṃ*, "The self being subjugated the highest gain is gained." [Dhammapada 12.4].

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25.—A Short Account of Ḍogrī Dialect.

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Origin of the name:—The name Ḍogrā is traditionally derived from Sanskrit "Dvigarta". "But this term is no where found in our historical texts and has probably been concocted in analogy of the ancient name Trigarta. The original form of the name seems to be "durgara" " [Stein, Rājataraṅgiṇī II, 432]. Some scholars do not agree in deriving the name "Ḍogrā" from "Dvigarta." I venture to suggest a plausible justification for the above derivation. In the word "Dvigarta', two ditches, *i.e.,* lakes, are suggested. The home of the Ḍogrās called " Ḍaggar" has two big lakes " Sūryasar " and " Mānsar " now deformed into " Sarūīṇsar " and " Mānsar " in Jammu province. The country of the Ḍogrās seems to be named after these two lakes.

Another more authentic derivation seems to be from the word "Durgara" which is probably a tribal designation like "Gurjara". The word "Durgara lord" occurs in one of the copper-plate deeds of Chamba.

From philological point of view Durgara seems to be the more appropriate word to derive Ḍogrā from—

Durgara—Ḍuggar—Ḍogara, etc.
Gurjara—Gujjar—Gojara, etc.

Where spoken:—It is spoken by the people of the outer hills between the Jhelum and the Ravi as well as by those living on the outskirts of these hills, *viz.,* Northern parts of Sialkote and Gurdaspur districts. It is almost a tribal dialect, as it occupies the area of the Ḍogrā tribe. It is a buffer dialect between Panjābī and hill dialects.

Literature:—There is not a single good book written in Ḍogrī dialect. I have seen only one pamphlet published by Pt. Hara Datta containing some songs in Ḍogrī. There are rumours that there is a part of Mahābhārata in Ḍogrī, but I have not seen the book.

But religious ballads are current among the populace, though they have not been recorded as yet, *viz.,* vār of Jitto, vār of Maimall, and others. Ḍogrī is written in a script called Ḍogrī which is derived from Brāhmi and

resembles Tākarī and Gurumukhī. This script is used by business people because it is convenient to use for its short hand nature.

Synopsis of Grammar :—In grammar this dialect resembles Panjābi with some minor peculiarities here and there. The main difference from Panjābi is noticed in its vocabulary, and phonetic laws working in it.

Phonetic Variations:—Panjābi e, o, and æ both initial and final interchange with i, u, ī or ʌo respectively, *viz*., ethe (here), ure (near), oho (he), æs (this), ræ (live), interchange with itthæ, uræ, uæ, īs, rʌo respectively.

Among consonantal sounds the use of x for kh, ch for sh are promiment, *viz*., Ashā for achā, xʌor for khalior.

Some peculiarities noticed:—

(*i*) –e– in verbal formations. This –e– is found in subjunctive formations from verbs. This is used only in the plural of the first person.

(*ii*) Passive impersonal is a peculiarity, *viz*., *sənoi gea*, "it was slept by me", and so on.

Vocabulary:—Vocabulary of Dogrī mainly consists of derivative words from Prakrits and 'desī' words too. The remarkable feature is the absence of Muslim influence in borrowing Persian or Arabic words.

26.—Significance of Sanskrit in Telugu Language.

Āndhravidyāvāchaspathi, Sāhityasarasvathi, Vidāyvināda Kavibhūshaṇa Śatāvadhānī Dāma Venkataswamy Gupta, F.A.R.U. Paṇḍita, Christian College, Madras.

TELUGU is one of the many Dravidian languages spoken in Southern India. These have a meagre indigenous vocabulary. These indigenous words are called Āndhra-deśya, *viz*., *Thalli* 'mother', *illu* 'house', *Biḍḍa* 'child' and so on. Borrowings from other languages have been many.

Sanskrit words adopted in Telugu undergo sound changes, *viz*., *varṇalōpa, varṇādeśa, varṇāgama*, etc., *e.g*., ācārya (skt.)—aceruvu (Telugu), grahaṃ (skt.)—geemu (Tel.) and so on.

Even words of domestic usage are borrowed from Sanskrit, *viz.* Padhanu (foot), vasthram (cloth), Dhehamu (body), manasu (mind), etc.

In literary Telugu knowledge of Sanskrit is essential to make out the meaning.

27.—The discovery of the complete grammatical law of sound-shifting or sound-correspondence for all the letters of the alphabet in any language or dialect showing the primary method of origin of words and also proving that the invention of the alphabet is the sine qua non of the formation of the vocabulary of the spoken speech.

R. N. Saha, M.R.A.S., Benares.

THE ORIGIN OF WORDS.

Language is mathematics in its elementary stage. As there are seven musical tones so there are only seven primary colours or letters used in the formation of word-building. Grimm's phonetic law of sound-shifting occupies the foremost place in modern philology since the time of Max Muller. The Danish scholar Rask first discovered and Jacob Grimm, the German scholar in 1819 partially worked out the grammatical law of sound-shifting for nine letters K, T, P, G, D, B, Gh, Dh, Bh, by comparison of Sanskrit and Gothic words. Sound-shifting as a law of grammar should be equally applicable to all the seven classes of letters and should hold good for any language or dialect. Grimm, however, failed to prove his law. Letters as units of seven classes of sounds are equivalent and hence interchangeable like the axiom of geometry. Synonyms or "Prati-śabdas" are made by this law of grammatical inflection or phonetic changes of consonants and vowels.

The grammatical law of sound-shifting was laid down many centuries ago by Vedic "ashṭa śabdikas" or lexicographers such as Pāṇini and Kātyāyana. The Sanskrit law of sound-shifting is expressed in the words "varṇāntaram avikārah." In Arabic grammar it is called "ibdal" and "idgham" formed by the interchange of seven servile letters "Itsmnwa".

The modes of origin of words are three only, *viz.*—

1. The primary method of word-building by inflection or interchange of letters (by the geometrical law of axiomatic equivalence or the arithmetical law of addition or subtraction of primary units of sounds or letters).

2. The derivative method of word-building by inflection or interchanges of suffixes and prefixes formed by the same law of interchange of letters.

3. The compound method of word-building by inflection or interchange by juxtaposition or addition of two or more words by the law of "sandhi" and "samāsa." The compounding of words is the contrivance by which all new words could be added ad-infinitum as the growth of ideas demand in future. Innumerable synonymous words or compounds of metaphorical or poetic nature belong to this class.

In the formation of the alphabetic letters, in the formation of words and in the formation of syntax or sentence building we see every where the same basic law of geometry and arithmetic operating. J. Beams and J. Rapson have rightly observed that all "the ancient local dialects of India continued to live on and held their own. They were anterior to Sanskrit, contemporary with it and finally survived it". The 27 varieties of Prākṛta words were all made by the phonetic law of interchange and are dealt in Prākṛta or derivative grammars.

The words for father, mother and child and all other relationship are merely synonymous words formed by the interchange of the seven primary letter sounds. For example "papa" or "pa" may be formed with any of the letters of the alphabet as a starting point in any language or dialect and then by the law of phonetic interchange or inflection the various synonyms of the same are formed.

In *Africa* eighty-five races or tribes use the words for father and mother in their 85 dialects built on the law of interchange of letters, *viz.*—(*vide Kedle's Polyglotta Africana*).

K=T=D=Dh=P=F=B=M=W..........9 synonyms for father.

K=D=Dh=N=G=Y=P=B=M=V..........10 synonyms for mother.

In languages of *India and High Asia* W. W. Hunter gives a list of 136 languages and dialects showing words of human relationship where the words for father and mother are formed by the interchange of seven classes of letters:—

K=Ch=T=D=P=F=B=M=Y=S=Dh=W..........
·12 synonyms for father.

K=Kh=G=T=D=N=P=B=V=M=Y=L=H=R.....
14 synonyms for mother.

(Here T ट varga is not used).

In Linguistic Survey of India by G. A. Grierson we find a list of 193 languages and dialects of India where the words of human relationship for father and mother are formed by the interchange of seven classes of letter sounds:—

K=G=Ch=T=D=Dh=N=P=F=B=V=M=Y=R=S=H
16 synonyms for father.

K=Kh=G=Gh=T=D=N=P=B=M=J=Y=R=L=S=H..........
16 synonyms for mother.

(T ट Varga is not used).

In twenty-six Northern Himalayan Dialects by T. G. Bailey we find the formation of words for father and mother built on the interchange of letters, *viz:*—

P=B=V=M=D=Dh=L..........7 synonyms for father.

M=Y=L=H..........4 synonyms for mother.

In most of these dialects the same word is used to denote a girl, a woman or a wife for female relationship and the same word is also used for a boy, a man or a husband; as in—मा; मायि, मेये, मादि, माजि, दिदि, आयि, विवि, वउ, भाइ, तात्त, वावा, वाप, दादा, भाइ, भाइयां, दाउ, दाजि, वेदा, पुत्र, भाज, भार्यजा, जाया, जा.

In 73 aboriginal races of Victoria in Australia given by R. Brough Smyth we find the words for human relationship in 73 dialects formed by the interchange of letter sounds—

K=B=M..................3 synonyms for father.

K=N=P=B.....4 synonyms for mother.

Similarly in eighteen American dialects we also find the words of human relationship for father and mother formed on the law of interchange—

K=T=D=P=B=M=Y...........7 synonyms for father.

P=F=B=M=N=S=H...........7 synonyms for mother.

The same words are used for male and female relationship with vowel suffix interchanges for denoting sex in the Bengali and Hindi words or in English or Arabic words. Sex is denoted in 3 ways as in Pa and Ma, काका काकी, बेटा छेले, मेये छेले—by the primary, derivative and compound method. There are similarly 3 methods of denoting number as in "boys" by adding s, पुत्रेरा, पुत्रगण, छेले पिले—by the primary, derivative and compound method.

In fifty-five dialects we find the words for son and daughter are also formed by the interchange of letter sounds. The four relations of man and woman *viz.* as husband, father, son, brother or as wife, mother, daughter, sister are used promiscuously. In *the formation of words of human relationship* we see three basic methods of origin viz,—1) by *interchange of letters* as in pa-pa, 2) by interchange of *derivative method* as in paternal uncle, 3) by the *interchange of compound method* as in Father-in-law, जे तात खु तात. There is no dependence on onomatopoeia. (The same law holds for gender and number).

THE FORMATION OF NUMERICAL WORDS.

In the Polyglot-table of 32 Tartarian dialects given by P. J. von Stranlenburg the numerals are all formed by interchange of letters. The Assyrian, Hebrew and Arabic and all Semetic numerals are formed by the interchange of letter sounds.

The numerals of 136 languages and dialects of India and High Asia as given in W.W. Hunter's Comparative Dictionary from one to hundred are all formed by the interchange of letter sounds. The dialectic variations are merely different synonyms built on the law of interchange. The same three methods of word-building is seen in the formation of numerals in all languages and dialects.

The origin of silent letter sound proves the law of sound-shifting. Dissimilar letters become similar letters. Fifteen letters K, Ch, G, T, D, N, P, B, M, Y, R, L, S, H, W may each become silent as in the words Czar, knee, mnemonic, psalm, gnat, island, talk, debt, witch, badge, hour, writ. The silent letters were at first dissimilar double consonants which became double similar consonants by the law of interchange.

As the seven set of signs or letters made for the seven primary sounds that form the language of the eye which is thus applicable to the ear, so the question of simplicity or complexity, paucity or redundancy of alphabetic signs vanishes. A sound can be represented by more than one letter sign (C-K-Ch-Q, C-Z-F-V, V-W, S-Z,) or a letter may represent more than one sound (D=j; t=ch=s; g=ग =j; c=k=s; s=z) by the grammatical law of interchange. In Sanskrit the 33 consonants are all of the guttural, palatal. lingual, dental, labial, liquid, sibilant classes and derived from the seven primary consonants by the law of interchange.

The art of speech is duplicate in origin; the spoken language as an art of conveying thought from one mind to another by sound symbols only is thus built after the written language or the communication of thought hy sight and sound symbols, *the sine qua non.*

Interchange implies exchange between equal or equivalent things—sounds or forms. It is variation of the same thing without (phonetic) decay or degneration. As number of symbols of sounds and forms are few hence symbols of sounds and forms chance to be similar giving rise to words *spelled alike* and differing in meaning or *pronounced alike* and differing in meaning. We should guard against this *false similarity* in tracing the etymology of words or letter of the alphabet and understand the law of equivalent interchanges of forms, of sounds and of senses.

28.—The discovery of the Maithili or Mathur Bhat lipi of Behar as is still used by the girls of Behar in their correspondence along with the Kaithi script.

R. N. Saha, M. R. A. S., Benares.

This variety of ancient Kaithi script of practically 28 letters as in the Arabic and similar to Mahajani, Biswari,

Multāni, Sindhi and Marwari script shows the spread of the Betal Bhat lipi of Benares to Behar. There is no mātrā as in Kaithi but the script shows medial vowel marks. This is important showing it to be a variety of Betal Bhat lipi having medial vowel marks.

29.—The Kanawri Dialect.

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I. The Kanawris.
II. Their language.
III. Their religion.
IV. Tibeto-Himalayan group.
V. Relation to the Almora dialect.
VI. Numerals.
VII. Four classes of words.
VIII. Relation with Sanskrit and Prakrit.
IX. Relation with Tibetan.
X. Relation with the Vernaculars.
XI. Kanawri Grammar.

30.—Tulu—a few philological facts about the language.

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This is a language spoken by about half a million (or slightly more) people in the 2 Taluqs of Mangalore and Udipi in the South Kanara District. This language shows affinities with the Dravidian or more properly South Indian group of languages, Tamil, Telugu, Kanarese and Malayalam, and hence is classed as a member of that family.

There are two dialects of this. One, slightly more refined than the other, is spoken by the cultured Brāhmana communities; and the other is spoken by all those who are not Brāhmaṇas. The latter is merely a corruption of the former and this fact is sought to be illustrated by suitable examples.

This is more a spoken tongue and has remained so till this day. It has no literature of its own most probably because the people, who knew and spoke this language, were few in number and, what is more, knew and spoke the Kanarese language as well. Even now this is the case and Kanarese is the court language in those places. The language has got a script of its own modelled perhaps after the Malayalee script; but this script is used only by the Brāhmaṇa priests who want to preserve in a book form the mantras necessary for their various *anuṣṭhānas*.

The affinities of the language with its sister languages are herewith considered and illustrated by examples from the common stock of words most commonly used in the vocabulary, from pronouns, from numerals, and grammatical or morphological similarities.

31.—Kanarese Poets of Telugu Origin.

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NṚPATUṄGA excepted, perhaps all the greatest Kanarese poets before the tenth century were Āndhras. Pampa, Ponna, Ranna and Nāgavarmā stand high above others and all of them claim Veṅgimaṇḍala as their original country. Inter-relations of a most intimate nature existed between Veṅgi and Karṇāṭa in those times. Pampa, the greatest of these poets is better known as Ādi Pampa. Abhinava Pampa is an appellation of distinction for a later poet. Pampa's references in his Vikramārjuna Vijayam to Veṅgimaṇḍala and Veṅgipalu and also to the Brāhminical villages of Vasantam, Kothvin, Niḍugoṇḍi and Vikrama were identified. Veṅgimaṇḍala and its boundaries in Pampa's time as borne out by inscriptions and also by the Chinese travellers. The four villages identified as being in the vicinity of Ellore, (ancient Veṅgipura and modern Pedavegi and Chinavegi) in the West Godavari District.

Ponna's references to Kammanāḍu and Punganuru. Kammanāḍu from inscriptional evidence as covering Guntur, Bāpatla, Narsarādpet, etc., in the Guntur District. The Nāḍus of Āndhra Deśa described from inscriptional evidence. Prolunnāḍu, Marikināḍu, Kasālanāḍu, Venginādu, Velanāḍu, etc. indicated.

Ranna's reference to Kammanāḍu above as Kammade'a and also to Vengimaṇḍala.

Nāgavarmā's Saptagrāmas (seven villages) identified with modern Ellore (Elu ūru—seven villages).

These poets were all Jains. Jaina persecutions evidenced from Telugu literature. Kumārila and the Pūrva Mīmāṃsā school of Āndhra De'a as giving the death-blow to Buddhism and Jainism in the land. Telugu literature and the literature of Kannada are both of the same cast and identical even to the details of Sanskritisation and this is how there was importation of culture through these Āndhra poets.

32.—The King Poets of Telugu.

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THE special distinction of Telugu in having too many king poets—Mahārājādhirāja Nanne Choḍa Tenkaṇāditya (944 A. D.) the first Emperor Telugu poet—like Rāshṭra Emperor Nṛpatunga Deva's Kavirājamārga for Kanarese, Nanne Choḍa's Kumāra Sambhava as the earliest extant Telugu work—controversy that Nannaya's Bharata is still the earliest work contradicted—Nanne Choḍa's predecessors among Telugu poets—his reference to Rāmeśa who might belong to about 850 A.D.--Śaivism in Vengi—Jainism and Jaina migrations from Vengi, of poets like Ponna, Ranna into Kannāḍa land. Karnāḍu—Karnāḍu, Kammanāḍu and other geographical divisions of Āndhra land.

The characteristic personality of a king in writing poetry—his tastes, experiences and ideals different from those of an ordinarily placed poor paṇḍita—high emotions, plots based on Rāja Nīti as further indications of a royal personality. Illustrations.

The famous Kākatīya Emperor Pratāpa Rudra I (A.D. 1140 to 1196) as the author of Nītisāra or Rāja Nīti. Badde Narendra who defeated Chālukyas of Vengi in battle as author of Nīti Śāstra Muktāvalī and Sumatī Śatakamu.

A family of royal poets in the lineage of King Koṇa—Koṇa's son Viṭṭala (A.D. 1200) as author of Ranganātha Rāmāyaṇa—his son Kacha and Viṭṭala as joint authors

of Uttara Rāmāyaṇa—both these Rāmāyaṇas written in Devīpada meter—Ayodhyā Kāṇḍamu of Bhāskara Rāmāyaṇa written by a grandson of Koṇa, by name Kumāra Rudra Deva—polity as illustrative of the times

The illustrious and most famous of Vijayanagar kings, Kṛṣṇarāya—his Āmukta Mālyadā as the greatest of the Telugu Pañcakāvyams—its introductory stanzas as evidencing the political events of his time and of his ancestors. Āmukta Mālyadā representing him as a great poet, and a great warrior with full faith and resignation to the will of God—his minute knowledge of the life of even of the poorest families of his kingdom, for all of which he was regarded as a father.

Timmaraju, (a scion of the family of Rāmaraj, who was killed in the battle of Talīkota) as the author of Paramayogī Vilāsamu. Timmasapi as King of Kondavidu. History of the Vijayanagar kingdom of his times as found in Paramayogī Vilāsamu.

Dāmera Venkatapati (A.D. 1600) as author of Bahulāśva Charitramu—Malla Reddi, chief of Bikkanavolu as author of Śat-Chakravarti-Charitramu—King Ananta, a descendant of Vijayanagar kings as author of Kakustha Vijayamu.

Among the Nāik Kings, Savaramu China Nārāyaṇa Naik wrote Kuvalayāśva Charitramu.—Contributions of Madura, Pudukota and Mysore Chiefs to Telugu literature—Baicharaju Venkaṭanātha, who distinguished himself against Muhammedans, as the author of Panchatantri—Samukha Venkaṭa Krishṇappa Nāik as the author of the first extant Telugu prose work, Jaimi Bhāratamu, whose introductory stanzas are in verse.—He also wrote Ahalyā Sankradanamu in poetry—King Nañja, a grandson of Dodda of Mysore—his Hālāsya Māhātmyamu in prose—Madhavarāya Kavi, son of Malla Kshamā-pāla as the author of Chandrikā Pariṇayamu,—Kadirī Pati Nāyaka, son of Kadirīdharā Maṇḍala Akhaṇḍala (putra), and grandson of Kāriya Mānikya Nṛpa Haryaksha as the author of Śuka-Saptati.

The vast literature patronized by these Kings. Such Telugu literature has contemporaneous records of history which the research work has not yet properly utilised. Literature of royal poets as indicating the social and political condition of Āndhra Deśa throughout historical times.

33.—The Āndhras.

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Their original home and distribution.

Āndhras in inscriptions, and in accounts of famous travellers, and literature—Location of the ancient Āndhra Kingdoms of Dakshiṇa Kośala, Kalinga, *etc.*—Kauśalyā of Rāmāyaṇa as a princess of Dakshiṇa Kośala—Migrations to the South—Śātavāhanihara and Śātavāhaniraṭṭa—Nāgārjuna and Śrīśaila—Fusion with the aboriginal tribes representing the Palaeolithic people settlements on the west coast—the Śātavāhana relics—Āndhras in Mahārāshṭra—Āndhras in Daṇḍaka and the Vindhyas - the Aitareya Brāhmaṇa - First Āndhra migration from Daṇḍaka and the Vindhyas—the sage Agastya and his clans—Second Āndhra migration from the banks of the Godavari—Paraśurāma, the Nambūdris and the Nāyars—Āndhra Kingdoms North of the Vindhyas as illustrating their migration from North to South—Chāṇūra of Karūśa—the Gangavaḍi.

The path of the Āndhra immigration traced to outside India—the Brahui—allied races and tribes beyond the Khaiber and Bolan Passes—the Telugu language—a list of 750 ancient pure Telugu words given, which are found in the languages outside India—the Aryan element—other evidence—the theory enunciated that Āndhras are pre-Aryan settlers in India from the original home of ancient Indo-Germanic tribes, and that Sanskrit Latin, Greek, Zend, etc., represent a later migration from the same stock.

34.—The Telugu Language.

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A brief account of its history and etymology.

THE Telugu language—four periods indicated—the early period up to the age of Sanskrit influences, the age of Sanskrit influences, Telugu and Urdu, and Modern Telugu.

The earliest period which indicates many common words traced to different languages in Europe, Asia, etc. Affinities noticed with other Indian languages—Telugu and Bengālī—some common folklore in Telugu and Bengālī, common vocabulary, some peculiarities in sound, the Sanskrit *a* sound changing in Telugu to the value that it has in Bengālī; other illustrations, evidence of words—Telugu and Marāṭhī.

Migrations of the Āndhras to the South—Telugu and Tamil as one undifferentiated ancient language—affinities—Malayālam as consisting of two elements one direct from Godavari and another as migrating from Tamil country—Telugu and Kanarese as representing differentiation of a later age—ancient Telugu sounds—dialectical variations—vowel mutation—consonantal changes—these changes represent certain laws which are identical with Grimm's, Verner's, etc.—dialects of Telugu—probable causes governing the difference.

Period of Sanskrit influences—thirteen new laws, not covered by existing grammars, enuuciated and illustrated in the matter of the laws governing the change of Sanskrit forms in the South Indian group of languages.

The South Indian script—The age of Urdu influence—Modern age—Ancient Telugu conjugational and declensional forms traced through all the S. I. G. languages and the periods of Telugu.

The Telugu language—a retrospect and a review.

35.—Significance of Sanskrit in Telugu.

Āndhravidyāvāchaspathi, Sāhithyasarasvatī, Vidyāvinoda, Kavibhūshaṇa Sathāwādhāni, Paṇḍita, Doma Venkata Swami Gupta. F. A. R. W., Paṇḍita, Christian College, Madras.

LOCALITY of Telugu language,—words born in the Telugu language—Borrowing words from other languages—Sanskrit help to Telugu—poets who used much of Sanskrit in their works—examples for the same—instances in conversations where using Sanskrit words is necessary examples for the same—grammatical arrangement.

36.—A Short Survey of Kannaḍa Language and Literature.

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Karnāḍu: (Karidu and nadu=black soil land) Early references made in Aitareya Brāhmaṇa, in Purāṇas, in Rāmāyaṇa, in Bhārata, in Bṛhat Saṃhitā, in historical inscriptions and in Kannaḍa and Telugu Babandhas, under various appellations—colour—extent position—population—peoples—dialects, Coorgi, Tulu, Badaga, etc.

Kannaḍa Language: The word Kannaḍa is made up of Karidu+naḍu+*ā*=of black soil land; belonging to Kārnādu—other forms being Karnāḍa and Karnāṭa—word traced to geographical phenomena—the primitive method of indicating land areas by conspicuous land marks such as hills and rivers as preserved in the Kannada proverbial expression guḍḍa guruthu (hill mark)—the Nilagiris, the Nallamalas and the Krishna—all these geographical names explain the same fact—contrast to Telugunāḍu—popular saying Kannaḍa *Kastūri* (musk which is black) Telugu *Theta* (contrast to blackness)—the word kannaḍa is often used for the Kannaḍa language.

Kannaḍa is an organised South Indian language—its antiquity and richness—its spread as evidenced by archaeological and Biblical accounts—characteristics of Kannaḍa as a member of the family of South Indian languages—mutual influence of Kannaḍa and Telugu languages on each other—Northern and Southern dialects mentioned in Kavirājamārga—Individual Characteristics of Kannaḍa language.

Kannaḍa Literature: Sound and script—origin of Kannaḍa script and Sanskrit influence—the various forms of Kannada letters due to writing materials and instruments such as leaf and stylus, plank and chalk-piece—peculiarities of Kannaḍa vocabulary–monosyllabic words and consonantal endings—primitive vocabulary and *prāsa* (alliteration)—proverbs and poetry—growth of Kannaḍa prosody—short metre and ṣaṭpadīs—*jātīya* and *vijātīya* metre.

Kārnāḍu both a buffer state and a battle-ground between the invading Northerners and the resisting Southerners—Kārnāḍu the Switzerland of Southern India—in position,

in physical features, in scenery, in social characteristics of the inhabitants, in being receiver and radiator of Aryan and Dravidian civilization—Kārnāḍu a refuge to religious reformers and adventurous royal families—how these conditions affected Kannaḍa literature.

Social, political and religious reformation in N. India—emigration of the Jains to S. India—missionary activities of the Jains and their preaching and writing in the living vernaculars of Kārnāḍu—chaste diction and choice expressions in Jain Kannaḍa books—some of their merits and demerits—Jain Bhāratas, Jain Rāmāyaṇas, Jain Tīrthankaras, Purāṇas and Babandhas.

Vīra Śaiva cult—social reformations and its effects on the Kannaḍa literature—mass education—prose works of the period—pithy, pregnant and pointed style of the same—it is most native and idiomatic—merits and defects.

Viśishṭādvaita Kannaḍa literature under the kind patronage of the Mysore kings—its limitations—its contribution to the Kannaḍa literature.

Dvaita Dasikuṭa literature—highly cultivated Kannaḍa music employed for popular education—living spoken language used as a vehicle for religious preaching—devotional songs and suladis—their appealing directness and simplicity—imperfections of this kind of literature.

Want of Christian and Mohammedan books in Kannaḍa literature—causes for it.

Old prose—middle prose—modern prose—Mysore, Mangalore, Dhārwār and Bellāry dialects in modern Kannaḍa.

Sanskrit vṛtta kāvyas and Kannaḍa ṣaṭpadī and sangathya kāvyas.

Ballads, śatakas, women's songs—indigenous Kannaḍa drama and modern Kannaḍa drama—slow progress in the development of Kannaḍa dramatic literature—causes for it.

Modern magazine and newspaper Kannaḍa literature.

Imitations, translations and lyrics of modern Kannaḍa literature.

CLASSICAL SANSKRIT

III.

37.—The Ādīśvaracaritra, the first book of the Triṣaṣṭiślākāpuruṣacaritra, by Hemacandrācārya.

Helen M. Johnson, Guggenheim Research Fellow, America.

THE "Sixty-three Famous Men," whose biographies from the Triṣaṣṭi, are the twenty-four Tīrthaṅkaras, twelve Cakravartins, nine Vāsudevas (whose group name is taken from Kṛṣṇa, the ninth), their half-brothers, the nine Balabhadras, and their enemies, the nine Prativāsudevas. The sixty-three include many names well-known in Hindu literature, and one of the many interesting features of the biographies is the material for the comparative study of Jain and Hindu tradition.

Though written in biographical form, the Triṣaṣṭi deals with every aspect of Jainism—doctrine being introduced in the sermons, has many references to social customs, includes much excellent fiction, and is of great importance from the linguistic point of view. Indeed, one must disagree with Prof. Winternitz that the work is of interest only to pious Jains.

The entire work is divided into ten books, and the sixty-three biographies differ greatly in length and interest. The first book, the Ādīśvaracaritra, includes the lives of Ṛṣabha, the first Tīrthaṅkara, and his son Bharata, the first Cakravartin. The first chapter, which deals with Ṛṣabha's *Previous Births* has been translated by Prof. Amulyacharan, revised and annotated by Prof. Banarsi Das, published by Moti Lal Banarsi Das at Lahore.

The action is comparatively limited in all the *caritras*, though there are exciting episodes. Much space is taken up by sermons, *stutis* and descriptions. This is especially true in the first book where places and ceremonies are described with elaborate detail on first occurrence. The principal ceremonies in the life of a Tīrthaṅkara are his birth, marriage, coronation as king, initiation, attainment of *kevalajñāna* (perfect knowledge), and attainment of *mokṣa*. In the case of Ṛṣabha, all these are described with infinite detail. The fourteen great dreams that are always seen by a Tīrthaṅkara's mother are enumerated and interpreted. His birth rites are performed by fifty-six Dikkumārīs,

and the sixty-four Indras of the Jain Pantheon give him a ceremonial bath on the top of Meru. The most interesting of all these ceremonies is Ṛṣabha's marriage—the first to take place. The account of the wedding shows strong Gujarati influence in language, and is probably a faithful picture of the customs of the twelfth century in Gujarat.

In addition to the descriptions of these ceremonies, there are descriptions of the life of a god with his court in heaven, of a *samavasaraṇa*—the preaching-hall built by the gods for a Tīrthaṅkara when he attains *kevalajñāna*, of Mt. Aṣṭāpada and Mt. Śatruñjaya, the first tīrtha, of Indra's aerial car, of funeral rites, and, of course, over-long personal descriptions.

Doctrinal matters are for the most part restricted to two sermons. One is on *dharma* with its sub-divisions of *dāna*, *śīla* *tapas* and *bhāva*. The exposition of *dharma* includes the explanation of the movable and immovable *jīvas*, the two classes into which Jainism divides all souls. The other sermon is on the Three Jewels—Right Faith, Right Knowledge, Right Conduct. Conduct involves the exposition of the vows of both sādhus and laymen.

Hemacandra pays some attention to other sects, stating and refuting the doctrine of Kṣaṇikavāda, of Māya, and of the Cārvākas. He also ascribes the origin of Sāṅkhya to Marīci, the grandson of Ṛṣabha, who was unable to endure the rigor of the Jain vows.

The most interesting part of the book is the second chapter, which describes the Golden Age, its gradual deterioration, the beginning of law and order, and the constitution of society as it now exists. In this period of Pure Bliss, the first of the six divisions of time, people were born as twins. Each pair of twins, shortly before their death, produced one pair of twins. They lived for millions of years, were six miles tall, and ate every fourth day. All their wants were supplied by Wishing Trees. In the five succeeding divisions of time, everything deteriorates. The Wishing Trees began to supply everything on such a reduced scale that people developed selfishness and a sense of ownership. As a result of the friction that arose, they chose a chief Vimalavāhana, the first Kulakṛt. He knew

nīti from former births. He divided the Wishing Trees among the twins and set boundaries. This was the first division of property. For the punishment of trespassers, he promulgated the law of *Hākāra*. The twins thought the disgrace of the "Hā" was worse than corporal punishment. In course of time, however, it became ineffective, and he promulgated the *Mākāra*-law. These two laws sufficed for a long time, but his grandson had to add the law of *Dhikkāra*. These three were effective until the time of Nābhi, the seventh and last of the Kulakṛts, the father of Ṛṣabha.

By this time, the twins had begun to disregard all three laws, and base traits of character began to appear in the people. They asked Nābhi for a king, and he gave them Ṛṣabha. The gods laid out his capital city, Vinīta. Ṛṣabha knew everything from former births, and established a full governmental staff. The Wishing Trees now became extinct, and to supply the needs of the people, Ṛṣabha taught them various crafts. The potters were the first guild, as they now had to prepare and cook food and vessels were essential. Then carpenters, painters, weavers and barbers were appointed. These five occupations had twenty sub-divisions each. Ṛṣabha taught his eldest son Bharata seventy-two arts and his second son Bāhubali, the characteristics of elephants, horses and men. To one daughter, Brāhmī, he taught eighteen alphabets, and to the other Sundarī, he taught arithmetic. He established weights and measures, and legal procedure was inaugurated then. He divided the people into four classes which differ from the traditional four castes. Ugras were guards who administered punishment; Bhogas were ministers and similar officials; Rājanyas were the king's companions; and all the rest of the people were Kṣatriyas.

Two chapters are devoted to Bharata, the first Cakravartin. Ṛṣabha abdicated in his favour, and the *cakra*, the sign of a cakravartin, appeared in the armory. Bharata set out to conquer all of Bhārata with the assistance of the fourteen jewels. The account of the conquest involves considerable topographical matter, but there is much uninteresting repetition, relieved only by the allusions to the fourteen jewels and nine treasures and their functions.

After Bharata had, as he thought, completed the conquest of Bhārata and held a twelve-year festival in honor

of his coronation as cakravartin, the *cakra* refused to enter the armory, an indication that the conquest was not complete. As his brother Bāhubali was the only person who had not made submission to him, he summons him to do so. Bāhubali refuses and they prepare for war, but it is ultimately decided to settle the matter by personal combat between Bharata and Bāhubali. This takes the curious form of an eye-fight, a voice-fight and an arm-fight. In the eye-fight they gazed at each other fixedly and Bharata's eyes finally closed. In the voice-fight they tried to out-shout each other, and Bāhubali won again. Then they had a wrestling match, which unfortunately ended in an illegitimate fight with *daṇḍas*. Bāhubali won this also, but was so overcome by remorse for fighting with his elder brother that he became a sādhu.

Both Bāhubali and Bharata ultimately attained mokṣa.

38.—A Newly discovered Sanskrit Kāvya.

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THE author proposes in this paper to give a brief account of a rare *Yamaka* and *Śleṣa* kāvya entitled *Kīcakavadha* mahākāvya recently discovered in the Dacca University Manuscripts collection of which an edition is being published in the Dacca University Oriental Series.

We have derived it from quotation by a large number of writers and chiefly from Rajendralal Mitra's notices of Sanskrit manuscripts.

All the matter available of this work is either in Bengali or Nepali characters and the quotations are chiefly from Eastern writers.

All the standard mahākāvyas, in accordance with the time-honoured prescription, open with a benediction or namaskriyā. It is, however, proposed to publish this com-

mentary along with the text it comments upon, instead of adding a fresh commentary, of my own; for a Yamaka and Ślesakāvya cannot very well be published without some kind of running commentary.

It is a short poem containing 177 verses in all, distributed over five cantos. The story is founded on the well-known episode of the Virāṭaparvan of the Mahābhārata. The poet only selects few important points in the theme which could lend themselves to his peculiar treatment.

The story does not agree with that given in the original epic. The poet does not think it necessary to elaborate or reconstruct a well-known plot, contenting himself with the general outline. He makes the plot a means only of displaying his skill in the manipulation of the language and aiming at the pedantic and artificial development of the kāvya style. Making allowance for this one must admit that our poet had no mean talent in his own line. He cannot be called a great poet nor even a mediocre. His theme is slender, but no attention is paid to its really poetic possibilities. These defects, however, are made good by the luxuriance of verbal embellishment and by the skill displayed in the use of double meanings and clever chiming.

In the class of fictitious compositions, Kīcaka Vadha occupies a high place. In Sanskrit Yamaka kāvyas are not many and there is hardly any known kāvya which includes both śleṣa and yamaka as does our Kīcaka Vadha.

With regard to the date of composition no clue is given by the poet himself and there are diverse conflicting opinions. The earliest author from which we can get some clue of the date is Bhoja who ruled in the second and third quarters of the 11th century A. D. In his Sarasvatī Kanṭhābharaṇa he quotes two verses from this poem. It is therefore clear that Kīcaka Vadha might have been composed sometime before the 11th century A. D.

The quotations from this poem in the lexicographical works indicate the admiration with which the Kīcaka Vadha was regarded by a certain class of writers.

The edition of the text of Kīchaka Vadha is being published by the writer and is made from two complete

Mss. in the collection of the Dacca University Manuscripts library. These Mss. are marked by the author as *A.* and *B.*

A consists of 16 folios. The writing is clear but some pages are damaged by damp and the letters have become indistinct. The writing probably belongs to 1600 A. D.

B appears to be more modern. Its writing is clear, distinct, large and bold. It consist of 13 folios. The writing belongs probably to the 18th century.

The India Office Mss. of the commentary of Janārdana Sena is complete in 40 folios. It is in modern Bengali script and cannot be older than the 19th century. About the commentator nothing is known except that his name was Janārdana Sen and that his commentary was entitled *Tattva Prakāśikā.*

39.—The Particle *mā* and Bhāsa.

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Pāṇini teaches mā (or māṅ, as he calls it) with *luṅ* (the aorist) and with *laṅ* (the imperfect) when it is followed by 'sma.' He prohibits its use with the gerund. In the actual language, 'mā' is found not only with the aorist, but the imperative and the future. The author of the Kārikā considers this incorrect. Other grammarians postulate the existence of another 'mā' besides the māṅ and it is that, they say, which is used with the Imperative and the Future. Pāṇini does not really recognise another mā. His rules agree with usage in the earlier language. Probably in his time 'mā' was not yet used with the Imperative and the future. As Kātyāyana and Patañjali do not make any additions or corrections, no difference of usage had probably yet arisen in their time. 'Mā' is used with the imperative in later Sanskrit. In Pali, it is used with the aorist, the imperative, the present, the optative and the present. There is a similar freedom in the Aśokan inscriptions which record the earliest Prākṛta that we know. It is there used with the aorist, the future and the future passive participle. This freedom disappears in literary

Prākṛta, where the imperative alone survives. This is the case in the dramas, the Kumārapālacarita, and the Karpūramañjarī. In the dramas attributed to Bhāsa, this rigidity disappears. *Mā* is found with greater freedom in Sanskrit and still more in Prākṛta. In Sanskrit, it is used not only with the aorist and the imperative, but with the instrumental case and in certain other undefinable ways. In Prākṛta, it is used with the present and future tenses, the imperative mood, the instrumental case and the future passive participle. What is still more surprising is its use with the gerund, the infinitive and the present participle. Its use with the future passive participle has a parallel in the Aśokan inscriptions. Its use with the present participle has a Sanskrit parallel in the Mahābhāṣya. As for the other peculiarities, Pt. Gaṇapati Śāstrī thought them evidence of their high antiquity and placed their author, whom he identified with Bhāsa, before Pāṇini. But some of these irregularities are found in the Mattavilāsaprahasana, Bhagavadajjukā, and the Āścaryacūḍāmaṇi, all dramas, discovered in the same area. It is, however, not possible to say that they are regional peculiarities. They are not found in other dramas belonging to the same area. One Kerala manuscript of the Nāgānanda (pub. T. S. S.) records the use of 'mā' with the infinitive. So does an edition of Śākuntalam published by Prof. Chowdhury, in Calcutta. It can, however, be said that these peculiarities are found *chiefly* in Karela Prākṛta.

10.—Āryabhaṭa, the Father of Indian Epicyclic Astronomy.

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ĀRYABHAṬA—our knowledge of his life and works—his two works mentioned by Brahmagupta and Varāhamihira —Āryabhaṭa as an observer, a fact unnoticed by all previous writers—Āryabhaṭa as a systematiser—Indian astronomy before the time of Āryabhaṭa of the type of Vasiṣṭha Siddhānta of the Pañca Siddhānatikā of Varāhamihira—possibility of the development of an epicyclic astronomy from such works—comparison with Babylonian astronomy.

The Sūrya Siddhānta prior to the time of Varāhamihira—evidence of Varāhamihira's recasting it and the necessity for it—the Sūrya Siddhānta derived from the *Āūsra* source—most probably a form of Babylonian astronomy—incompatibility of the epicyclic theory of the Sūrya Siddhānta.

The astronomical system of Āryabhaṭa embodied in the *Āryabhaṭīyam* of Āryabhaṭa, the *Khaṇḍakhādyaka* of Brahmagupta and Śiṣyadhīvṛiddhidā of Lalla. Comparison of the astronomical elements and methods in these works with those of the Sūrya Siddhānta of Varāhamihira. The later Pauliśa Siddhānta of Bhaṭṭotpala and the modern Sūrya Siddhānta—both Varāhamihira and the author of the later Pauliśa are borrowers from Āryabhaṭa, (*i*) in respect of mean motions of planets, (*ii*) in the epicyclic elements etc.—similar borrowing by Śrīsena and Viṣṇucandra, the authors of the later Romaka and Vasiṣtha Siddhāntas. Āryabhaṭa's sources of his astronomical systems—his own observations and the records of observations most probably used by him.

Āryabhaṭa and the transmitted Greek astronomy in India in the form of the Romaka and the Pauliśa Siddhānta as given in the Pañca Siddhāntikā of Varāhamihira—disagreement in almost all astronomical elements—influence of Greek astronomy on Āryabhaṭa, a suggestion and borrowing a few astronomical terms only. Independence of Āryabhaṭa—Dr. Thibaut's wrong view about the separation of the twofold inequality in planetary motion—a not very difficult affair as shown from Vasiṣtha Siddhānta. The unique position of Āryabhaṭa in Indian astronomy—Dr. Thibaut's inability to explain it.

41.—Bhāmaha and Daṇḍin—their relative chronology.

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Alaṅkārika tradition unanimously places Bhāmaha before Daṇḍin. Taruṇavācaspati, the famous commentator on Daṇḍin, reminds us at every stage that Daṇḍin controverts Bhāmaha's theories. Again Bhāmaha is referred to as

cirantana in the Alaṁkārasarvasva; his work is styled *Ākara* by Rāghavabhaṭṭa; and last but not the least Vidyānātha refers to him as an ancient writer. Professor P V Kane in his learned introduction to the Sāhityadarpaṇa admits all these but seems to make too much of a passage in Namisādhu 'दण्डिमेधाविरुद्रभामहादिकृतानि' which makes Daṇḍin prior to even Medhāvī and Rudra. It is proposed to show in this paper that the statement of Namisādhu, though hailing from the 12th century (as compared with others later than the 11th century) cannot be relied upon, as the learned Professor himself suspects later on, on grounds external as well as internal.

The most important argument is the testimony, of course quite indirect though very natural in his case—of Ānandavardhana, implicit in the Dhvanyāloka. In the 4th Uddyota, while discussing the doctrine of *pratibhā-nantya* caused by his unique theory of dhvani, Ānandavardhana remarks :—

तथा विवक्षितान्यपरवाच्यस्यैव शब्दशक्त्युद्भवानुरणनरूपव्यङ्ग्यप्रकार-समाश्रयेण नवत्वम् । यथा धरणी धरणाय अधुना त्वं शेषः"इत्यादौ—

"शेषो हिमगिरिस्त्वं च महान्तो गुरवः स्थिराः ।
यदुलङ्घितमर्यादाश्चलन्तीं विभ्रते भुवम् ॥"

इत्यादिषु सत्स्वपि तस्यैवार्थशक्त्युद्भवानुरणनरूपव्यङ्ग्यसमाश्रयेण नवत्वम्॥

This indirectly affirms that Bhāmaha preceded Bāṇa, the author of the Harṣacarita wherein the former statement occurs. Daṇḍin and Bāṇa are either contemporaries or the former is a younger contemporary of the latter. In any case, Daṇḍin does not precede Bāṇa. Daṇḍin is unquestionably, therefore, in Ānandavardhana's opinion, later than Bhāmaha. So a testimony of the 9th century places Bhāmaha before Dāṇḍin.

Internal evidence again points to the same conclusion. Bhāmaha does not consider the alaṅkāras one after another as a whole, but he does so in different groups While doing so he begins with the 5 alaṅkāras which are practically identical with the 4 alaṅkāras accepted by Bharata (the latter's *yamaka* being counted as two, *yamaka* and *anuprāsa*. This leads to a strong presumption that Bhāmaha purposely referred to only 5 alaṅkāras promulgated by Bharata, so

that his work might faithfully represent the first stage This presumption gains further when we see Bhāmaha enumerating a second instalment of alaṅkāras :—

आक्षेपोऽर्थान्तरन्यासो व्यतिरेको विभावना ।
समासोक्तिरतिशयोक्तिश्च षडलङ्कृतयोऽपराः ॥

The word अपराः in this context becomes pregnant with meaning. The figures *yathāsankhya* and *utprekṣā* are then mentioned and *svabhāvokti* is allowed to have a place in deference to the views of some. Now, would Bhāmaha have referred to *svabhāvokti* in this summary way had he known that Daṇḍin called it the first of alaṅkāras in the following famous verse :—

जातिक्रियागुणद्रव्यस्वभावाख्यानमीदृशम् ।
शास्त्रेष्वस्यैवं सम्राज्यं काव्येष्वेतदपीप्सितम् ॥

The last group is a big one of about 23 alaṅkāras which are enumerated and illustrated in a separate chapter. Now these different groupings cannot be obviously without any purpose, and that purpose, I take it, is sufficiently indicated by the alaṅkāras of the first group. It is universally admitted that the study of alaṅkāras became more complex and complicated as time went on. Bharata was satisfied with only 4 varieties, but the Kuvalayānanda swells up their number to as many as 124. Similarly Bhāmaha's successive enumeration of these figures in different groups probably shows that he was aware of the growth of the science prior to his own time. Daṇḍin, on the other hand, in the opening verses of his 2nd chapter, mentions and disposes of the alaṅkāras as a whole. This seems to imply that he is later than Bhāmaha.

Daṇḍin's treatment seems to form the connecting link between Bhāmaha and Vāmana as regards the question of the *upamādoṣas*. Bhāmaha says that Medhāvī mentions these. Daṇḍin seems to tacitly take these for granted, and remarks about only four of them, adding that they do not necessarily disturb comparison if they do not wound the cultivated sensibility :—

न लिङ्गवचने भिन्ने न हीनाधिकतापि वा ।
उपमादूषणायालं यत्रोद्वेगो न धीमताम् ॥

Vāmana mentions only 6 *upamādoṣas* as including *viparyaya* in *adhikatva* and *hīnatva* with the final pointed remark अत एवास्माकं मते षड् दोषाः. So naturally Daṇḍin seems to represent the views of the scholars who intervened between Bhāmaha and Vāmana. Here if we were to follow Prof. Kane's reasoning, I would, in humility, to the learned Professor suggest that even Vāmana must be taken to have preceded Bhāmaha because the former mentioned only 6 varieties against the latter's 7.

Now we shall just compare what the second writer has to say about the *vaidarbhīrīti*.

The words 'अस्त्यनेको गिरां मार्गः सूक्ष्मभेदः परस्परम्' show that in Daṇḍin's time many literary *mārgas* were recognised, and what is more, each minutely distinguished from the other: but Bhāmaha clearly gives us to understand that in his time only two or more properly one only had been accepted in the literary circle. Does this not favour Bhāmaha's anteriority?

Similarly it may be remarked in passing that Bhāmaha's

'समासवन्ति भूयांसि न पदानि प्रयुञ्जते ।
केचिदोजोऽभिधित्सन्तः समस्यन्ति बहून्यपि' ॥

seems to refer to a time when *ojas* had not yet come into prominence as the very soul of prose style as in Daṇḍin 'ओजः समासभूयस्त्वं गद्यस्य जीवितम्' or had not come to be tied down to a particular people as in गौडेष्वक्षराडम्बरः.

The other arguments are not referred to as they are very fully dealt with by Professors M. Raṅgācārya and K. P. Trivedi. Professor P. V. Kane seems to be too much upset by Śārṅgadhara's ascribing the verse विजितात्म द्योमाभिनन्दति to Daṇḍin. Of course, it is a formidable argument, but in view of what is said above, we may perhaps challenge Śārṅgadhara's authenticity, as he was himself removed from Daṇḍin by about 5 or 6 centuries. Or we may even say that perhaps हिमापहामित्रधरैः along with गतो ऽस्तमर्कः

and दशदाडिमादिवाक्य are well-known examples (मूर्धाभिषिक्त) and were current in literature before Bhāmaha and Daṇḍin incorporated them among their verses.

Conclusion. The whole upshot of the above discussion seems to be that Bhāmaha is earlier than Daṇḍin. As is universally admitted, this is very slippery ground to tread upon as there is no direct internal or external evidence to definitely settle the matter. Yet an attempt has been made and how far it is accurate is for the literary circle to judge and estimate.

गच्छतः स्खलनं क्वापि भवत्येव प्रमादतः ।
हसन्ति दुर्जनास्तत्र समादधति सज्जनाः ॥

42.—The Buddhistic and Neo-Buddhistic nucleus of thought in Alaṅkāra literature.

Siva Prasad Bhattacharya, Professor,
Presidency College, Calcutta.

1. The Alaṅkāra lit. is not a watertight compartment. It has drawn largely from other depts. The grammatical and linguistic bearings—analytical method of criticism (*cf.* the hermeneutic aspect of European criticism). Meaning of the title of the paper. Direct, formal, matter-of-fact, empiric view of lit. and its function. Several ways in which lit. can be studied from such an angle of vision. The new criticism of the school of Ānandavardhana, Abhinavagupta and their followers gave the death-blow to this attitude.

2. (*a*) Words and their meanings:—(*i*) What they signify—the grammarian's view and the *apoha-vāda* of the Buddhists. (*ii*) How do they signify—the *Saṅketa-vāda* and other views. (*iii*) Do they suggest sceptical appraisement of the *sphoṭa-vāda*? Views of Bhāmaha on this point. (*b*) Words in a sentence:—(*i*) Connection—*saṅgati* and logical prerequisites (*ii*) *Vākyas* in relation to *vākyas*, *prabandhas* and *muktaliās*. Rationalistic criticism on this point—theory and practice.

3. The intrinsic charm in kāvyas—where does it lie? Perspicuity, symmetry, easy grace and avoidance of undue and studied ornateness. Batches of earlier writers and of notable theorists. Bearing of these views on the constructional or formative side of criticism.

4. Practical aspect—another proof. Consideration of *doṣas* — *padaśuddhi* and *śabdasaṃskāra*. Emphasis on these in works of earlier writers. The earlier writers included—(*i*) the seven *doṣas* in an *upamā* (*ii*) *pratijñātam*, &c. Early logical conclusions and their bearing on such a classification.

5. Classification and evolution of the figures of speech and poetry. How much does it owe to this rationalistic tinge - A comparison and contrast with the list of an important representative writer of the old school with that of a similar exponent (who is fairly old) of the new school will make it clear. The logical and semilogical figures.

6. (*a*) Views on suggestiveness (*dhvani*). Nihilism (*abhāvavāda*). *Dhvani* a secondary and subsidiary issue —it is a matter of inference.

(*b*) *Rasa*—suggested or inferred? Views of Mahimabhaṭṭa and Khaṇḍikopādhyāya. Logical precision and incision.

(*c*) *Rasa*—made? perceived? A unity or as agglomerate of details? *Rasāsvāda*. The dictum of Bharata in the light of empiric dogma. Any metaphysical and supersensuous basis?

(*d*) Earlier rationalistic advocates of *rasa*-school, – Jinamuni, Sauddhodami, Rahula. The authority underlying and the authenticity of their views. Interpretation of Bharata's dictum and the stamp of *Yogācāra* technique in the accredited explanation of the theory—views of Abhinavagupta in the *Abhinavabhāratī* bearing thereon. The transition to criticism metamorphosed into psychology. The part played by the Buddhistic and the Neo-Buddhistic thinkers on this evolution of the subject. Criticism in its creative aspect taken note of by them.

7. Broadly speaking, the Buddhistic and Neo-Buddhistic influence turned on words as different from sentences, on linguistic and physio-topical analysis as opposed to metaphysical and intuitive grasp, on fine logical connection and calculation as different from a deep based penetration into content. While in the present state of our knowledge it is difficult to assign each one of these bifurcations to

individual Buddhistic and rationalistic thinkers, it is a fact that these ideas gained ground and currency in the period when Buddhistic logic in the course of its triumphant march swayed over and tackled problems serious and comprehensive in their issue. It is also to be noted that in this period (5th—9th Century A.C.) the *Alaṅkāra Śāstrā* was passing from its period of minority to adolescence; and it is nothing strange that such conceptions, even though exploded and despised in a later stage of the *Śāstra*, were formulated and discussed regularly as much as other questions and doctrines of later inception.

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43.—Is Subandhu, the author of the Vāsavadattā, prior to Bāṇabhaṭṭa.

Siva Prasad Bhattacharya, Professor, Presidency College, Calcutta.

1. The traditional view—Subandhu is prior. This has been challenged by Peterson and of late by Krishnamachariar. As a wide divergence of views is still found amongst scholars, it is necessary to deal with this question in the light of new facts that have come to our knowledge.

2. Objections to this priorty have been enunciated and classified by the advocates of the opposite view:—

(*a*) Taste and ethical standard.

(*b*) Style and diction.

(*c*) Interpolations in the text of the Vāsavadattā and the Harṣacarita (the verse-maker).

(*d*) The critique of the plot.

(*e*) Plagiarism and imitation of later writers.

(*f*) Appropriation of words and ideas in an artless fashion.

3. As Gray has noticed in his edition of the *Vāsavadattā* some of these objections are futile and absurd and betray a total lack of the difference in inception and execution of the works of the two masters, *e. g.* with the help of such arguments we may hope to prove even that Bāṇabhaṭṭa was posterior to his son, who completed his father's incomplete romance *Kādambarī* and Aśvaghoṣa later than Bhāravī. The arguments met one by one in the light of new investigations. It may be added that Krishnamachariar's fixing of the limits of the date for Subandhu are arbitrary and far from decision.

4. Items of internal evidence which would establish the priority of Subandhu:—(*a*) Consideration of details of the plot and its elaboration and artistic adaptation by Bāṇabhaṭṭa, *e.g.* the *Śuka sārikā* episode, Makaranda's introduction, Tamālikā in the light of Patralekhā in the *Kādambarī*, Manojīva and Indrāyudha, arguments in connection with suicide and *sahamaraṇa.* (*b*) Manner and method of composition. While the one(the *Vāsavadattā*)is prior, a *śleṣakāvya* on stereotyped lines of rhetorical dicta, the latter (*Kādambarī*) is a discreet, sober, refined and artistic composition by an author, not oblivious of the excellence in form and richness in vocabulary of his predecessor.

5. The consideration of the following points will prove to be of great avail in this matter:—

(*a*) The verse *Kavīnām agalad darpo nūnaṃ Vāsavadattayā.* The allusion and the hint contained in it by way of suggestiveness that Bāṇa's work would cast into shade Subandhu's composition.

(*b*) Is *Vāsvadattā* a *kathā*, an *ākhāyikā* or a *campū*? Mss' evidence and the verdicts of theorists on this considered. The nomenclature a matter of arbitrariness (Cf. Bhāmaha—*saṃjñecchā to vidhīyate*, and Daṇḍin—*ekā jātih saṃjñādvyāṅkitā*).

(*c*) Reference to many philosophical views and writers. Absence of any mention of the *advaitavāda* of *Śaṅkarācārya* (or in its earlier manifestation in the works of Bhartṛhari, etc.) is significant and goes against the late dating by Krishnamachariar.

(*d*) The authenticated tradition of Subandhu as the pioneer of the *sabhaṅga śleṣa* in composition.

6. Other arguments which are more or less in the nature of inferences:—

(*a*) The wide use of *yamaka* in prose kāvya contrasted with the different and differently aimed practice of Bāṇabhaṭṭa.

(*b*) Description of *Kusumapura* in the romance, besides other descriptions, is so vivid and individualistic. (*Cf.* a similar description in the *Caturbhāṇī.*)

(*c*) Reminiscences in the *Śatakas* of Bhartṛhari, who is in the habit of adaptation of other's thoughts and language), in the *Kāvyādarśa*, and the *Kāvyālaṅkārasūtravṛtti* (just in the peculiar fashion of Subandhu).

7. The references to *Mīmāṃsādarśana*, and Uddyotkara, in all probability, refer utmost to contemporaneous incidents and seem to prove that the author lived not later than 600 A. C., in or near about Mithilā. The verse *sarasavattā* in the introduction requires to be scrutinised. What is the reading in the verse—*navaka vilasanti no carati kaṃ kah*, the likely reading. The *nava-ratna* theory in connection with a great Vikramāditya requires to be investigated—a myth? Mazumdar's surmise about the *kaṅkas.*

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44.—Wit and humour in Sanskrit literature.

V. V. Dixit, M. A., Professor of Sanskrit.

THE paper deals with the comic element in general taking each topic one by one.

Sacred books of all the religions are free from comic sentiments. The reason is obvious; when people think of God, Soul and Immortality, laughter melts away automatically.

During the period of Ṛgveda people were by no means pessimistic, still we meet with some genuine humour now and then.

The description of sages performing a sacrifice represents another variety of humour—comparing a frog with a priest and Indra's career, etc.,etc., are very interesting examples of the same.

During the Brāhmaṇic period the comic element suffered a good deal; for the authors of the Brāhmaṇas seem to be extremely non-witty in comparison with their predecessors.

Next come the writings of those whose profession is to scoff at religion, philosophy and other social conventions. Dramas of Ibsen, and the tenets of Cārvāka school are the typical examples of this.

In Upaniṣadic days also we meet with certain amusing dialogues and situations—Jānaśruti and the swans passing over his balcony.

During the Epic period human interest has grown by leaps and bounds as man's life got more complicated and varied. Kaca finds that the best way to wring out the secret of immortality from Śukra is to win the heart (not as a lover) of his only daughter Devayānī; the anecdote of the ram having for its parallel the conjugal life of Yayāti; the early boyhood of Aśvatthāman presenting a simple picture of child's jolly life and ignorance.

Nahuṣa and Indrāṇī episode is another example of humour due to situation. It is a tragic one.

Work of Sanskrit dramatists. Kālidāsa is best at his Mālavikāgnimitra. The dialogue in the first episode is a master-piece. Gaṇadāsa and Haradatta, the two musicians, and their quarrel with Vidūṣaka is very interesting.

Owing to Indian conception of womanhood then current it was difficult for a maiden to show the flash of genius. Hence no spirit, sportfulness and gaiety in a heroine. Married women, however, enjoyed greater liberty. Compare Śakuntalā's first three acts with that of the fifth. How exquisitely the trick of a serpent bite is executed by the fool. In Vikramorvaśī and Śakuntalā the plot does not allow the great dramatist to keep the same strain. King Lears'

tragic suffering may be fitly compared with that of Pururavas.

Ratnāvalī belongs to the same class as *Mālavikāgnimitra*; its humour is pretty although the fool is somewhat dull-witted. Vāsavadattā is a replica of Irāvatī.

Again *Mṛcchakaṭika* covers a wider field. Its introduction of gamblers, thieves, ambitious soldiers, hangers-on and public women is very bold.

The play abounds in wits and funs of all sorts—Rohasena crying for a gold-cart, Saṃvāhaka, the gambler, installing himself in a statueless temple in the place of the deity, marching into it with feet turned the other way to elude the pursuit of his creditors, Śakāra with his mock-heroic expressions supplies sufficient material for laughter; Kunti running from Rāvaṇa and the monkey-god forcibly carrying away Subhadrā.

How admirable the activity of the fool and the coolness and ready wit of Śarvilaka! Śūdraka can fitly be called the prince of laughter. Mudrārākṣasa, a serious play, is an example of drama spoiled by rigidity and terseness.

As a dramatist Bhavabhūti competes with Kālidāsa, as a humourist, however, he stands very low. No doubt a great psychologist but he shuns the province of humour.

The shorter plays, Prahasana, Bhāṇa and others are coarse and vulgar. Sanskrit dramatists had to follow certain hard and fast laid down rules, hence the absence of pretty wits and jokes.

In prose Bāṇa stands on a high pedestal. The rolling of mares with a view to win the love of the horses of the sun in Harśacarita, the description of the old man in the temple of Caṇḍikā are all master-pieces of humour.

Writers on dramaturgy and poetics have relegated hāsyarasa to an obscure place.

Classical literature being written under royal patronage, hāsya comes in as a minor in the erotic or the heroic.

The authors who remained aloof from the general public could give us nothing except lifeless funs and jokes.

How difficult it is to convey a sentiment of humour. It is easy to write a philosophical sermon. To produce a pure and honest laugh one must possess a rare combination of virtues. A humourist is a great social reformer and humanity owes him much.

15.—Literary Patronage under the Zamorins of Calicut.

A. Govinda Wariar, B.A., B.L., Ernakulam.

Learning and arts continued to thrive with best results under the various principalities which became independent after the disruption of Perumal Empire. Of these the family of Zamorins has produced many illustrious scholars. Māna Vikram Śaktan Tampurān who ruled Calicut during the first half of the 15th century possessed eighteen and a half gems at his Court and thus rivalled Vikramāditya of Ujjain. He was the founder of the institution of Tāuan of Tali.

Besides these there were sixteen and a half other luminaries at Vikrama's Court—Pūnam Nambūtiri the half poet, Chennos Nārāyaṇan Nambūtiri, the author of *Tantra Samuccaya*, and others who enriched the heritage of Sanskrit literature and who flourished at Vikrama's Court —Śaṅkarācārya the commentator of *Tantra Samuccaya* of his father and preceptor, Karuṇākara Pishāroṭi of Mukolā, the author of *Kavicintāmaṇī* and his disciple Vāsudeva who left us the rare commentary on the *Viddha Śālabhañjikā.*

The *Vidvat Sabhās* of the Zamorins and the healthy contact between foreign and indegenous scholars greatly contributed to a renaissance in Kerala. Next comes Mān Vikrama (1638—59). His greatest service to literature was that he gave his nephew and niece an excellent education and enabled them to write scholarly treatises. Next is Mānaveda (probably 13th century), a great commentator and probably the author of Vikramaiyana gloss on the *Anargha Rāghava.*

He wrote a *Mahābhārata Campū*, a lasting monument of his literary skill and a *Rāmāyaṇa Campū* as well.

Among the court poets under these different patronages Malamaṅgalam Nambūtiri of Perumanan, Cochin State, was a gifted poet, the reputed author of a *Naiṣadha Campū* in vernacular.

Nārāyaṇa Paṇḍita of Vellāngallūr in the Cochin State wrote *Bhāvārthadīpikā*, a commentary on *Uttararāmacarita*. Manoramā Tampūraṭṭi, Mānaveda's sister, was the most learned and accomplished princess of her time. She took an abiding interest in literature.

One Zamorin, a naiyāyika scholar is said to have proceeded to Benares to study the *Maṇigrantham*, a standard work on nyāya, and hence he was known as Maṇi Tampurān. The period of his reign is not certain.

This brief literary survey under the Zamorin patronage leads us to the conclusion that the early 15th and the second and third quarters of the 17th century were the most glorious.

46.—Karaṇa Kaustubha.

V. G. Apte and D. A. Apte, Poona.

WHILE going over the list of Manuscripts in the Ānanda Āshrama Press Library we came across the manuscript (two in number) entitled *Karaṇa Kaustubha*. It was already noticed by the late Shankar Balkrishna Dixit in his *History af Indian Astronomy*. On going through these manuscripts we found that the work was worth printing. We secured a third copy from the collection of manuscripts in the Royal Asiatic Society (Bombay Branch) and with the help of these three manuscripts the work under notice was printed in the Ānanda Āshrama Press in 1927 A. D. The object of this paper is to bring the work to the notice of workers in the field of astronomy and hence what is given below is a summary of the points that deserve special consideration.

So far as we know this is the first time that the work has seen the light of the day.

Karaṇa Kaustubha is a treatise on practical astronomy and its object is to give rules for finding the positions of heavenly bodies at any given moment, for solving questions about solar and lunar eclipses, declinations and allied problems. The work in general use for this purpose in Mahārāṣṭra and several other parts of India during the last 300 years is the *Grahalāghava*, which was composed in Saka 1442 or 1520 A. D. It is now a well-known fact that calculations by *Grahalāghava* methods do not agree with actual observations and its methods and data need revision. But this necessity of revising and correcting the rules and figures in *Grahalāghava* must have been very early felt in Mahārāṣṭra since *Karaṇa Kaustubha* expressly mentions this point in the verse:

प्रकुरु तत्करणं ग्रहसिद्धये सुगमदृग्गणितैक्यविधायि यत्
इति नृपेंद्र शिवाभिधनोदितः प्रकुरुते कृतिकृष्णविधिज्ञराट् ॥

This also shows that the work was composed under orders of Shivajī, the founder of the Maratha Empire. The point aimed at therein is simplicity of methods consistent with correct results. A detailed comparison and enumeration of methods followed by the older *Grahalāghava* and the newer *Karaṇa Kaustubha* will make, no doubt, a very interesting study, but it is not proposed to go into these in this paper. The object of this short paper will be served if it attracts the attention of scholars to this work and the specific purpose with which it appears to have been expressly composed.

We shall, therefore, note one or two important points for illustrating *Karaṇa Kaustubha* methods.

While Gaṇeśa Daivajña the author of *Grahalāghava* says with special emphasis that he nowhere uses trignometrical calculations for solving questions in astronomy Kṛṣṇa Daivajña the author of *Karaṇa Kaustubha* almost begins his calculations with a table for sines and versed sines (क्रमज्या and उत्क्रमज्या). The adoption of 11 years cycle may be cited as a new device by Gaṇeśa for securing simplicity, but Kṛṣṇa rejects this cycle and insists upon calculating fresh figures for every year. We may note in passing that while *Grahalāghava* methods can be handled by any person acquainted with only the first

principles of arithmetic, they are bound to lower the standard of the professional almanac-maker, who cannot be expected to arrive at accurate results without a working knowledge of trigonometry. Gaṇeśa Daivajña by dispensing with the use of trigonometry might have succeeded in attracting a large number of persons to the profession of almanac-making, but this has resulted in keeping them satisfied with a lower level of efficiency in solving problems in mathematical astronomy. By basing its calculations, therefore, on trigonometry *Karaṇa Kaustubha* offers a significant protest against this lowering of the standard of scientific efficiency. The newer methods of *Karaṇa Kaustubha* would, no doubt, have enabled almanac-makers to arrive at more accurate results and to convince people of their superiority. But we have not been able to secure any copy of an almanac based on *Karaṇa Kaustubha* and it is, therefore, not possible to say to what extent this work influenced the people of those times. But taking into consideration the disturbed state of things then prevaling it appears probable that this attempt at introducing reforms in calendar-making had the same fate as Shivaji's attempt at substituting Sanskrit words for Persian words then in vogue by getting prepared a dictionary called Rājavyavahārakoṣa under his own auspices.

From the words **स्वकृततंत्ररत्नादुद्धृते** in the concluding line of the 6th. chapter as well as the finishing portion of the **ग्रन्थालङ्कार** it is certain that Kṛṣṇa Daivajña composed a larger work called *Tantraratna*, which very likely deals at length with the theory and problems in astronomy. But we are not aware of the existence of any copy of *Tantraratna* in any of the collections of Sanskrit manuscripts in India or outside. We think, therefore, that it is worth while to make an earnest attempt at securing a copy of this *Tantraratna* manuscript.

One striking point of accurate observation on the part of Kṛṣṇa Daivajña deserves mention. The polar longitude for maghā (Regulus) is 129° according to the opinion of all Indian astronomical treatises from *Sūrya Siddhānta* down to *Grahalāghava*, but *Karaṇa Kaustubha* gives 127 (instead of 129), which exactly tallies with modern observations.

Lastly we wish to note that the late Mr. S. B. Dixit's identification of कौंकणसतटाक नगर with मावल is not satisfactory, as the last portion of the compound above referred to suggests in our opinion a village in Konkan and not the province मावल. This is, therefore, a point for further research.

47.—Sanskrit Prose.

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I. The Brāhmaṇa stage—crisp and terse, considered to be crude and abrupt by Western scholars.

II. The Sūtra stage—concise, compressed and enigmatic

III. The Nirukta stage—direct and dogmatic.

IV. The Mahābhāṣya stage—clear and forceful.

V. The Pañcatantra stage—simple and elegant.

VI. The Tales stage—easy and expressive.

VII. The Praśasti stage—precursor of the Gauḍa style of Subandhu and Bāṇa.

VIII. The Prose Romance Stage—tolerably clear and simple in Daṇḍin, but ornate, laboured and elaborate in Subandhu and Bāṇa.

IX. The Śaṅkara stage—emphatic, effective and impressive.

X. The Ṭīkā stage—dull and colourless in point of style.

XI. The modern stage—facile, receptive and adaptive, but lacking in the spontaneity, that comes from free and original thought.

48.—The Maithilī Drama.

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1. There are many Maithilī dramas in existence—some have been published, others in Mss.

2. Among the dramatists are Umāpati, Kṛṣṇadatta, Bhānunātha, Harṣanātha, Raghunandana Dāsa, Jīvana Jhā.

3. The earliest of these is much earlier than the drama of any North-Indian vernacular.

4. These mark a definite stage in the evolution of the Indian drama.

5. The subjects are all either Paurāṇic or Vaiṣṇava, and in some cases much dramatic merit is present.

6. One point of special interest is the profusion of songs in various rāgas and rāgiṇīs—thus approximating to the class of opera more than to the drama proper.

7. The conversation between the principal male personages is in Sanskrit, and that between women in Prakrit, but the songs are all in Maithilī.

8. The more important plays are Uṣāharaṇa; Kuvalayāśvīya; Pañjātaharaṇa; Mādhavānanda.

49.—The Yayāticarita.

Gaya Prasad Dikshit, M.A., Lucknow University.

THE aim of the present paper as expressed in its introductory part, is to throw some light on the question of the genuineness of some portions, especially the Yayāticarita portion, common to the Mahābhārata (Ādiparva 70—87) and the Matsyapurāṇa (25—42).

Starting on the theory of historical development of classical metres we have shown in section I that the metres of the Mahābhārata belong to a prior stage of development to those of Matsya, because the metres of the Matsya are seen to come closer to the classical metres than those of the Mahābhārata. Accepting the above conclusion as a working hypothesis, we have, on the basis of detailed metrical comparison, shown in section II that the metres of the Yayāticarita portion of Matsya are not naturally connected with those of the rest of the work. This makes us think that the Yayāticarita portion of the Matsya does not originally form part of the Matsyapurāṇa proper, a view which finds considerable support in later sections.

In section III we have examined at length all the metrical differences found in the two versions of Yayāti story quoting the particular verses from both the works. Excepting a few cases (noted on pp. 67, 68) we have always found that the textual differences relating to Matsya are

invariably accompanied with rhythmical development. This shows that these verses of the M. B. (Ādi) could not withstand the influence of the prevailing rhythms of Matsya proper where they were to be included. But this process was confined within certain bounds to the effect that the verses of Matsya (part I) namely the Yayāticarita portion could maintain their distinct rhythmical features, though subjected to certain developed rhythms. On the basis of the fact that the verses of Matsya (part I), present numerous instances of rhythmical development, we have naturally been led to the conclusion that they belong to a stage of metrical development which is later than that found in the verses Yayāticarita of M. B. This is conclusive of the fact that the M. B. (Ādi) version of Yayāticarita is genuine, the Matsya having borrowed from there.

Along with the desire to rhythmically develop the verses of M. B. (Ādi) another tendency is also seen at work in the Matsya. This is seen in the numerous abridgments of the M. B. (Ādi) passages in the Matsya, some of which are seen more or less to affect the story. We deal with such omissions in section IV.

In the last section we view the main problem in general and the priority of the M. B. to Matsya in particular from two different stand points. Firstly, we base our arguments on the manner in which and persons to whom, the story of the M. B. and Matsya has been told. Secondly, we view the whole portion on the basis of genealogical evidence found in common in both the works. Our conclusion on the basis of consideration of above facts remains the same, namely, that the Mahābhārata was composed before the Matsyapurāṇa and that the Yayāticarita of the Matsya has been borrowed from M. B. (Ādi).

50.—The Garuḍa Legend of the Mahābhārata and its Astronomical Interpretation.

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1. The Garuḍa legend—a brief summary.
2. The legend a solar myth.
3. The Mahābhārata story is borrowed from Ṛgveda and the Aitareya Brāhmaṇa.

4. The Garuḍa of the legend is the Śyena of the Ṛgveda.

5. The eagle of the legend was originally the constellation Aquilla in the heavens.

6. The stars had been grouped into constellations when the forefathers of the modern Aryan races lived together in one common home.

7. The legend is a common heirloom of all branches of the Aryan mythology.

8. The Pegasus is Uccaiśravas or the Celestial Horse of the Ṛgveda.

9. The legend preserves an account of an astronomical phenomena relating to the constellation Aquilla and Pegasus.

10. The application of the Arctic Home theory to the legend.

11. J. Majumdar's interpretation discussed and shown to be defective and faulty partially.

[J. Majumdar's precious book: The Eagle and the Captive Sun].

(*a*) Majumdar says :—The phenomena was observed about 4000 B. C. in an arctic country lying between 69° to 74° North latitude.

(*b*) The story also gives a figurative description of Pegasus seen at 73° 40′ North latitude about 4000 B. C.

12. The most appropriate and rational interpretation of the legend explaining

(*a*) The exploits of Viṣṇu, the presiding deity of the Śravaṇa Nakṣatra (Aquilla) and those of Eagle (Śyena).

(*b*) Steps by which the simple Ṛgvedic legend was evolved into the gorgeous and elaborate story of the Mahābhārata.

(*c*) Was Aquilla ever the first of the cycle of Nakṣatras? Aquilla marking the Vernal Equinox.

(*d*) The astronomical phenomena represented by the legend possible at different periods of antiquity in different latitudes of the arctic regions

during the last circuit of the precession of equinoxes, *e. g.* the phenomena was observed at the pole between 21000 B. C. and 22000 B. C., and at about 4000 B. C. in an arctic country lying between 69° N. to 74° N. latitudes.

13. The *Pratnoka* or Tilak's Arctic Home lay between the latitudes 81°N. to 85°N. to the north of Tundra province of Siberia and the Emperor Nicholas II Land.

14. Evidence of the intermediate astronomical observations between Hydrae (Aśleṣa) and Aquilla (Śravaṇa).

(*a*) Vṛṣākapi hymn as interpreted by Prof. Mukhopādhyāya in his Hindu Nakṣatras.

(*b*) The position of Kṛttikās in the Taittirīya Saṃhitā.

(*c*) The Vāstoṣpati hymn.

(*d*) Theory of the appointment of successive Brahmās and Indras.

(*e*) The Asāvādityas and their number 120 as given by the Taittirīya Brāhmaṇa.

(*f*) Mūla (Scorpio) the 27th Babylonian asterism.

(*g*) The legend of Vṛcṛtan and the Kālakuñjas.

(*h*) The changing celestial North Pole.

15. Is there any evidence recorded in the Ṛgveda to prove that the Aryans were aware of former circuits of the precession of equinoxes?

The Trend of Thoughts in Sanskrit and Bengali Dramas.

51.—*Deb Kumar Dutt, Dacca Intermediate College, Dacca.*

The same impulses of love, hatred, heroism &c. that are thought fit for dramatic representation in later ages may also be found to have recommended themselves for representation in the earliest dialoge-hymns of ancient India. Later on the effort to explain the abstract in its connexion with the concrete, as found in the Purāṇas, was continued, it may be said, in a partially condensed form in well-developed dramas. Domination by Paurāṇic thoughts, loyalty to and rivalry of cults and the spirit of toleration brought many dramas into existence, as they were the most powerful agency to achieve those ends. Puritanic disparagement of dramas was of no avail. The majority of the Sanskrit

and Bengali dramas are based on legendary tales. The gap between the decadence of the Sanskrit drama and the creation of the Bengālī theatrical dramas was filled up by the Yātrā-dramas. Union of lovers, young or old, by any means, is the chief aim of love-dramas. In Sanskrit dramas polygamy is no sin, but Bengali dramas are not blind to its evil effects. Love and plenty are wedded in Sanskrit dramas, but Bengāli dramas face stern realities and bring tragedies into existence. Sanskrit comedies are generally coarse and the Bengāli ones are generally written with a purpose of removing social or moral evils &c. Apart from social comedies there are serious social Bengāli dramas tackling with social customs and reforms. Heroic drama in Sanskrit mainly belong to Paurāṇic or historical events, but such Bengali dramas, not rarely to love, duty, prestige, and self-denial of a less Paurāṇic character. Political dramas are few in Bengāli and much fewer in Sanskrit. Effort for a unity among different sects and communities has also found worthy themes in some of the dramas, both in Sanskrit and Bengali. The mystic element in the dramas of Ravīndranātha is an innovation worthy of note.

52.—Paṇḍita Ghanaśyāma.

V. A. Ramaswami Sastri, B. A., Sarasvatī Mahal Library, Tanjore.

The name of Paṇḍita Ghanaśyāma is known to the Sanskrit-reading public from the reports of Dr. E. Hultzsch, Ph.D. His works, more than one hundred in number, have perished, and whatever has come to the public is primarily due to the efforts and careful collection of the Maratha Sanskrit scholar Jambanātha Lāṇḍjai of Tanjore.

Ghanaśyāma was the favourite minister of King Tukkoji of Tanjore who reigned from 1729—35. Born of Mahādeva and Kāśī, he grew up to be a young man of good qualities. Cauṇḍaji, his paternal grand-father is described as " a moon risen up from the ocean of Manna Bhargava family." His two wives Sundarī and Kamalā played a prominent part in his literary career and he himself very often quotes them in his verses. His two sons Candra Śekhara and Govardhana were also of great help to him. Govardhana wrote a commentary on his father's Damaruka.

He produced about sixty-four works in Sanskrit, twenty in Prākrit and twenty-five in vernaculars. In the production of all these works, he was greatly encouraged by the patronage of King Tukkoji.

Then came a change. Ghanaśyāma's blind faith in Sarasvatī turned his angle of vision. He began to consider himself matchless among men of letters and his variety rose to such a pitch that the public became indignant and he became less popular in his last days. His contemporaries took advantage of this loop hole and began to describe his vanity and other defects arising therefrom in their own writings. Ghanaśyāma, however, remained firm and like Bhavabhūti went on as self-confident as before.

Ghanaśyāma's great popularity can be easily and clearly judged from the prologue of Navagrahacarita. He was known by different names at different times :—Sarvajña Kavi, Kaṇṭhīrava, Vaśyavacas and Sarasvatī.

His horoscope, its value and features are worth noticing. In conclusion it may be said that he had a great poetic genius, his works were simple and flowing and that his knowledge and vacabulary was vast.

53.—Tirumalāmbā's Ambikāpariṇaya.

Lakshman Sarup, M. A., D. Phil. (Oxon.), Professor of Sanskrit, Oriental College, Lahore.

1. It is a *Campū-kāvya*, composed in prose and verse.

2. The prose is written in a very elaborate style, reminding one of Bāṇa. It contains the longest compound, *samāsa*, found in Sanskrit literature.

3. The authoress is Tirumalāmbā, a lady writer of Southern India.

4. The internal evidence shows that the authoress was a woman of education and culture. She must have studied the epics, the Purāṇas, the various systems of philosophy, drama, poetry, and prose romances of her predecessors. She had a wonderful and retentive memory and could remember elaborate poems and plays after hearing them once only. She had a remarkable command on Sanskrit and could compose easily and elegantly. She

was fond of the society of poets and scholars. She could write several scripts. She had received training in fine arts, could sing with a sweet and melodious voice and had cultivated the art of entertainment. She was above all an object of love and confidence of King Acyutarāya of Vijayanagara:–विविधविद्याप्रगल्भराजाधिराजाच्युतरायसार्वभौमप्रेम-सर्वस्वविश्वासभुवा...... ।

"(Composed by one who was) an object of the fullest confidence and the greatest love of the Emperor Acyutarāya, eminent with various sciences."

5. Was Tirumalāmbā a queen of Acyutarāya? External evidence on the point :—*a.* Acyutarāya made rich gifts to the temple of Viṭṭhala at Vijayanagara. These gifts are recorded and commemorated in a verse composed by a princess named Tirumalāmmanavaru. *b.* A. Telugu poem *Vijaya-vilāsamu* or *Subhadrāpariṇayamu* mentions Tirumalāmbā as a queen of King Acyutarāya. Tirumalāmbā, the authoress of the *campū-kāvya* was certainly a queen of King Acyutarāya.

6. The plot of the *kāvya* is quasi-romantic, quasi-historical.

7. A synopsis of the story is given.

8. The *campū* is a document of great historical importance for it throws a good deal of light on the reigns of three Kings of Vijayanagara, *i. e.*, Nṛsiṃharāya, Achyutarāya and Veṅkaṭa.

It has hitherto not been utilised in writing the history of Vijayanagara. Krishna Sāstri, the author of *The Second Vijaynagara Dynasty; its Viceroys and Ministers*, published as a memoir in the Archæological Survey of India, does not seem to be aware of its existence as it is nowhere mentioned by him. As a work composed by the queen of Acyutarāya himself, it is valuable for the history of the contemporary period.

10. As a *kāvya* it is adorned with all the ornaments, prescribed by writers on *Poetics*. The descriptions are vivid and have a couleur locale. Similies are extremely apt, striking, and original. Style is vigorous, language forceful and elaborate. Long, majestic, and rolling compounds are often followed by short sentences. It is a beautiful prose-romance and an important historical document.

PHILOSOPHY–SECTION IV.

54.—The Yogācāra Theory of the External World.

Rakesh Ranjan Sarma, M.A., Dacca University.

OF the original Sanskrit texts of the Yogācāra school, the *Lankāvatāra* lays down that *vijñāna* is the only reality and that the external world is non-existent. *Vijñāna* when it is under the influence of *avidyā*, appears in the form of the external world of experience. In the *Mahāyānasūtrālaṅkāra* of Asaṅga we find similar arguments. In the *Vijñaptimātratāsiddhi* of Vasubandhu and its commentary by Sthiramati the same thing is advocated. Sthiramati attempts at the same time to prove that external objects can neither be atoms nor conglomerations of atoms. Similar arguments can be found in the *Tattvasaṃgraha* of Śāntarakṣita.

This theory has been elaborately discussed and criticised by the non-Buddhist philosophers, especially the Naiyāyikas, the Jainas and the Mīmāṃsakas. Uddyotakara in his *Nyāyavārtika* quotes those arguments of the Vijñānavādins by which they try to refute the reality of the external world. Vācaspati in the *Tātparyaṭīkā* deals elaborately with the question. In the *Nyāyamañjarī* of Jayanta also these arguments are given in detail. Among the Jaina philosophers Sāmantabhadra, Prabhācandra and Vidyānandin quote those arguments and in the *Syādvādamañjarī* of Mallisena we find a detailed account of the Yogācāra position. In Kumārila and Śaṅkara these arguments are also discussed and Vācaspati in the *Bhāmatī* explains the arguments of the Vijñānavādins in detail.

Apart from Chinese and Tibetan sources, these Sanskrit books enable us to reconstruct the main Yogācāra position regarding the nature and origin of the external world. The arguments seem to be as follows :—

We cannot prove tbe existence of atoms for we do not perceive them. Atoms, by definition, are supra-sensible. The form of objects which we get in our consciousness is not that of an atom but always that of some gross object; so there is no empirical evidence for the existence of atoms. Neither can we prove that the so-called external object is a conglomeration of atoms, for if the atoms themselves cannot be proved to exist, it is irrational to maintain that the external world is composed of those very objects whose

existence we cannot prove. Besides, the external object cannot be a whole, made up of parts (*avayavī*). If it be a whole, made up of parts, then what is the relation between the whole and the parts? Do the parts inhere in the whole or the whole in the parts? If we suppose that the parts inhere in the whole, then the question would be : do the parts inhere wholly or only partially? The parts cannot inhere in the whole wholly, for there is a difference between the magnitude of the parts and the magnitude of the whole. Similarly, the parts cannot inhere only partially in the whole. If, on the other hand, the whole is supposed to inhere in the parts, then the whole cannot reside in each part wholly. If the whole is supposed to reside in each of the parts only partially, then the consequence would be that the whole must be conceived as made up of other parts than the present ones. Thus the external object cannot be a whole made up of parts.

Another important argument against the reality of the external world is that blue (the external object) and the perception of blue are identical because of the rule of their being perceived together (*sahopalambhaniyamādabhedo nīlataddhiyoḥ*). If the objects were at all independent of the act of knowledge, then it should have been knowable independently on the act of knowledge, just as a thing independent of another thing is sometimes seen apart from it. But the so-called external thing is always perceived along with the form of knowledge. Hence knowledge and its object are identical. This argument is taken from the *Pramāṇavārtika* of Dharmakīrti which is lost in Sanskrit ; but it has been quoted by almost all the non-Buddhist philosophers.

It may also be argued that perception does not refer to any external object, for, what we perceive is not the object but the form of it, and this form is the form of knowledge itself. That is to say, the distinction between subject and object is a distinction inside knowledge itself and, therefore, no external object exists.

As regards the appearance of a variety of forms in perception, the Vijñānavādins reply that this variety is not due to external objects but is due to the beginningless *vāsanās* or impressions that are deposited in the *ālayavijñāna* which continues in series of moments. Of the moments

appearing in it, one has a peculiar capacity by virtue of which it gives the perception of yellow, while another moment has another capacity by virtue of which it gives the perception of blue. This peculiarity of character manifested in the peculiarity of corresponding perceptions has another name and is called *vāsanā*.

The Vijñānavādins, therefore, conclude that there is no external object. *Vijñāna*, when it is under the influence of *avidyā*, appears in the form of the world of experience. *Avidyā* works through the force of the *vāsanās* which are responsible for the variety of forms we find in our experience. The world of experience, therefore, is non-existent when the operation of *avidyā* is withdrawn. This is realised in the state of *Nirvāṇa*.

55.—The Advaitin's Theory of External Reality.

M. R. Ry., K. Gopālakṛṣṇamma, M.A., L.T., Lecturer Government Arts College, Rājahmundry.

1. Indian thought as reflected in the *Vedas*.

2. Origin of the *Darśanas*.

3. Appropriateness of the term *Darśana*.

4. Classification of the *Darśanas* into *Āstika* and *Nāstika*.

5. Distinction between the *Pūrvamīmāṃsā Darśana* and *Uttaramīmāṃsā Darśana*.

6. Origin of the three divergent schools of *Vedānta*.

7. Leading doctrines of the three schools of *Vedānta*.

8. Mutual divergences among the three schools of *Vedānta*.

9. The *Advaitin's* conception of *Brahman* and *Māyā*.

10. The responsibilities of the *Advaitin*.

11. Three kinds of *Kathā*.

12. The *Advaitin's* duty of proving the unreality of the world.

13 The main objection raised by the opponent in regard to the signification of the term.

14. The *Advaitin's* conception of bondage and salvation.

15. The *Advaitin* recognises three kinds of reality.

16. He assigns phenomenal reality to the external world and thereby refutes the above objection.

17. He finally concludes by way of asserting the nature of the reality of the external world.

56.—Progress of Brahma-vidyā from the Upaniṣads to the Sūtras.

Umesh Chandra Bhattacharjee, M.A., Dacca.

THE suggestion that Bādarāyaṇa was preceded by other schools of interpretation of the *Upaniṣads*, does not appear to be quite accurate. Schools with fully developed and clearly expressed views on the relevant philosophical questions, do not appear to have been established before the existing *Vedānta-Sūtras*. But there certainly were numerous other interpreters of *Śruti* even before Bādarāyaṇa. The *Upaniṣads* had continued to be studied and explained; and more profound philosophical questions also were receiving attention. And there were some among these exponents of *Śruti* who attained an eminence. The names of some of these interpreters of *Upaniṣads* who preceded Bādarāyaṇa, have been preserved and some of their opinions, too, have been referred to by Bādarāyaṇa himself in his Sūtras.

A complete characterisation of their teachings is not an easy task; in some cases, it is not possible at all. But one thing seems to be certain : they were not only exponents of the thought of the *Upaniṣads*, but the great majority of them, at any rate, were interpreters of the other branch of Śruti as well. This is proved by the fact that many of these names are quoted in the *Mīmāṃsā-Sūtras* and also in the *Gṛhya* and *Śrauta Sūtras*. To this must be added the striking fact that Jaimini, the founder of the *karma* school, was also an interpreter of Upaniṣadic philo-

sophy; and Bādarāyaṇa, the founder of the school of Vedānta, was quoted in the *Mīmāṃsā-Sūtras* for his opinions on questions of rituals.

In the *Vedānta-Sūtras*, these names are usually found in groups of two or more; and they usually appear in connexion with a controversy, which obviously was of some importance to the thinkers of the time.

If an analysis is made of what has been generally understood by the majority of the commentators to have been their views, as referred to in the Sūtras in which their names occur, then, an idea can be formed of their philosophical stand-point and their teachings. And this can be supplemented by what has been ascribed to them in the *Mīmāṃsā-Sūtras* and elsewhere.

Such an analysis will help us not only in forming an idea as to the philosophy of these individuals, but it will also give us an idea of the more vexed questions of the time in which they appeared. In other words, an outline of the history of the philosophical problems before Bādarāyaṇa can also be attempted from such an analysis.

(1) As to the general stand-points of these thinkers, it will appear that two opposing lines of thought were already coming into the field : some (like Jaimini) were inclined to attach considerable importance to ritualistic performances, while others (like Bādarāyaṇa) were inclined to hold that *jñāna* (knowledge) was more important and that *karma* was binding and useful only up to a particular stage of life.

(2) As to the problems that occupied the attention of the thinkers before Bādarāyaṇa, the following appear to be quite important :

(*a*) Settlement of the meaning of ambiguous passages.

(*b*) The right to study *Śruti* and follow its practices.

(*c*) The relation of the soul to Brahman.

(*d*) Eschatology.

(*e*) Relation between *karma* and *jñāna*.

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57.—Metrical Basis of the Mīmāṃsā-Sūtras of Jaimini.

Mangal Deva Śāstrī, M.A., D. Phil. (Oxon.), Librarian, Government Sanskrit Library, Benares.

NO definite date has yet been assigned to the *Mīmāṃsā-Sūtras* of Jaimini. That this branch of study had a long history preceding these Sūtras is proved not only by references to older authorities of whom about eight or nine are mentioned in the Sūtras, but also by the style of the Sūtras. The same conclusion is supported by quite an unexpected piece of evidence which I think, is for the first time presented to scholars in this paper.

In course of my reading of the Sūtras it struck me that a large number of them sounded like so many metrical pieces. On examining the whole work in this light and on comparing it with other works in the Sūtra-style I was led to to the conclusion that the *Mīmāṃsā-Sūtrās* must have had a metrical basis which though recast in the Sūtra-style has still left its traces in the present work. It is intended to set forth in detail the results of this examination in this paper.

58.—Antiquity of the Sāṅkhya Sūtras.

Udaya Vira, Brahmamahā-Vidyālaya, Lahore.

EXAMINATION of the following three arguments generally advanced as regards the *Sūtras* being very recent :—

1. The *Sūtras* contain the names of *Nyāya* and *Vaiśeṣika* and the refutation of the views of Bauddhas and Jainas.

2. Śankara, Vācaspati, Sāyaṇa and others have not quoted any sūtra at all.

3. Construction of the *Sūtras* agrees with that of the *Kārikā's*. So the former are based upon the latter.

I.

As regards No. 1, those sūtras are later interpolations such as chap. I, sūtras 20th to 54th and chap. 5th, sūtras 84th to 115th etc.

The reasons are as follows :—

(*a*) Context, construction, and the general sense, *e.g.*, the 19th sūtra in chap. I runs as "न नित्यशुद्ध-

बुद्धमुक्तस्वभावस्य तद्योगस्तद्योगादृते' and the idea is continued after a long break in 55th sūtra 'तद्योगोऽप्यविवेकात्".

(*b*) Repetition of the already explained doctrines, such as sūtras 52, 53, 54 of chap. I are the same in sense as sūtras 15th and 16th of the same chap.

(*c*) Self-contradiction such as V. 102 contradicts III. 17.

II.

Argument ex-nihilo is no proof of the absence of a work in a certain period.

What to say of Vācaspati and even Śankara the *sūtras* are quoted in works earlier than Īśvara Kṛṣṇa:—

(*a*) Vātsyāyana, the reputed author of the Nyāya commentary, quotes three sūtras *e.g.* "उपादाननियमात्" *Sāṅkhya* I, 115.

(*b*) Coincidence has preserved for us a long lost great truth in a passage of Devala, fortunately quoted in full by Aparārka.

Devala is named by Māṭhara in the list of the old Sāṅkhya teachers, wherein his place is earlier than that of Īśvara Kṛṣṇa. How wonderful it is that Devala exactly quotes three aphorisms from the *Sāṅkhya Sūtras* and four or five with slight variants only.

Devala even quotes three sūtras of *Tatvasamāsa* which is only a summary of the Sūtra work.

(*c*) A strange passage in *Mahābhāṣya* IV. 1, 13. It shows its affinity with the *Sūtras*.

(*d*) Further comparisons are made with the Sāṅkhya versions of Caraka, Suśruta, Bhagavadgītā and Ahirbudhnya Saṃhitā.

III.

The first two arguments being thus examined, there remains very little space for the third. The only basis of this argument is that the construction of some of the sūtras is verse-like.

The fact is that only three such sūtras can be advanced further to prove this statement. Out of these three, two possess great variants. The third is a simple accident. This very Āryā is turned into an Anuṣṭubha with a very slight change, a fact which shows that the intention of the author was not to write a verse. At the same time there are many other Sūtra works which contain half verses, *e.g.*, Pāṇini's *Aṣṭādhyāyī*, *Uṇādi Sūtra*, *Cāṇakya Sūtras*, etc.

It is thus made clear beyond doubt that the original *Sūtras* belong to a very early date.

Kapila, the author of these Sūtras.

Further an examination is made of the *Saṣṭī Tantra*. Evidence has been brought forward to show that the present *Sāṅkhya Sūtra* in six chapters in its original form was the *Saṣṭī Tantra*, and that it was the work of Kapila.

The points of the evidence are as follows:—

(*a*) *Kalpa Sūtra* of the Jainas Chap. I, page 29, English translation by Rev. J. Stevenson, D.D.

(*b*) *Anuyogadvāra Sūtra* 41.

(*c*) *Brahma Sūtra*, commentary of Bhāskara II, I, I.

(*d*) *Ahirbudhnya Saṃhitā* XII, 18, 19.

(*e*) *Brahma Sūtra* commentary of Śaṅkara and *Bhāmatī* of Vācaspati II, I, I, etc.

The views that Vārṣagaṇya or Pancaśikhā can be the author of the *Saṣṭi Tantra*, have been examined. Above all, the evidence of Īśvara Kṛṣṇa himself has been given to prove that Kapila was the author of the *Saṣṭi Tantra*.

Internal evidence of the Kārikās has been produced to show that the *Kārikā* is a summary of the Sūtra work.

To conclude then it may be said that *Saṣṭi Tantra* is nothing more than the *Sāṅkhya Sūtras*. The author of these can be Kapila and no body else.

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59.–A short Summary of the Jayamaṅgalā and other commentaries on the Sāṅkhyasaptati of Īśvarakṛṣṇa.

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AN attempt is made in this paper to briefly indicate that of all the available commentaries on the *Sāṅ hya-saptati* of Īśvarakṛṣṇa, *Jayamaṅglā* is the oldest and that the date of its author Śaṅkarācārya is about 1000 A. D.

The terms लोकोत्तरवादिनं and मुनिं in the benedictory stanza of *Jayamaṅglā* are not at all indications of the author's being a Buddhist, as P. Gopi Nath Kaviraj holds. (See Introduction to *Jayamaṅglā*, Calcutta Oriental Series, No.19). These terms refer to Kapila himself, and the *lokottara* (*jñāna*) is but one of the three paths of salvation described by Bhīṣma in the *Mahābhārata*, III. 320, 39. It should not be confused with the Lokottaravāda school of Hīnayāna Buddhism. Even the terms सकलवेदिनं, सर्वविदं=सर्वज्ञं in the benedictory verses of the other *Jayamaṅglā*, need not necessarily be the exclusive epithets of Buddha.

The detailed comparison of all the available commentaries on *Sāṅkhyasaptati* shows :—

(1) That Māṭhara is the original of Gauḍapāda and (2) that Vācaspati is copied by Nārāyaṇatīrtha.

By means of quotations, it is shown that Māṭhara shows signs of having seen *Jayamaṅglā* and that Vācaspati has criticised the view of *Jayamaṅglā* by actually quoting a passage from *Jayamaṅglā*. Although the date of Māṭhara, on one hand is first century A. D., because the name is mentioned in the *Anuyogadvārasūtra* of the Jains (100 A. D.) and because I-tsing calls him a contemporary of Aśvaghoṣa (1st century A. D.), but on the other hand, the fact that Māṭhara has given a quotation from the *Hastāmalakastotra* contemporaneous with Śaṅkarācārya (8th century A. D.), makes us place him after the 8th century A. D. It is probable that the extant *Māṭharavṛtti* is not the genuine work of Māṭhara

According to MacDonell (Hist. Sans. Lit. p. 393), the age of Vācaspati is 1100 A. D. Therefore, the *Jayamaṅgalā* is earlier than 1100 A. D, and the date of its composition is about 1000 A. D. This is borne out by Mr. Rāmakṛṣṇa Kavi also, who places Śaṅkarācārya, the author of *Jayamaṅgalā* on *Sāṅkhyasaptati* (and on Kāmandaka's *Nītisāra* and Vātsyāyana's *Kāmasūtras*) in about 1000 A. D.

60.—The Buddhistic Conception of Sublimation.

J. K. Sarkar, M. A., Professor of Philosophy, Muzaffarpur, Bihar.

THE Nirvāṇa is the vehicle of sublimation or uplifting of the individual. In spite of its numberless negative contents and descriptions it has succeeded in attracting so many human beings during so many centuries and in so many climes. This fact suggests to us that it cannot simply be a negative doctrine. Rather its negative contents lead us on to its positive significance. Like all other positive and theistic religions, Buddhism with its celebrated doctrine of the Nirvāṇa offers to mankind a sort of security against the terror of death and suffering. So the Nirvāṇa can never be the annihilation in itself.

That the Nirvāṇa is not a negative and empty thing can be inferred from the consideration of its nature as well as from the different categories under which it is put by the Buddhists. The teachings of the Buddha as the greatest conqueror of the human heart bear testimony to the same fact. It is also borne out by the critical exposition of the various interpretations of the doctrine of the Nirvāṇa.

In short, the *Saṃsāra*, according to the Buddhists, is not the only imaginable form of existence. The Nirvāṇa also forms a distinct and definite system of entity. Its knowledge is ultra-phenomenal and it has a definite value attached to it. To be concrete, the Nirvāṇa is the extinction as well as the supreme felicity. Rather it is the supreme felicity because it is the extinction. It is precisely the perfect type of felicity as there is no sensation or perception in it.

Conclusion.—Buddhism has held out to all two ideals, one more religious, and the other more theosophic. But both these ideas aim at the creation of the Great Man, *Mahāpuruṣa* or *Arhat*. In spite of its having numerous points of contact with the Brāhmaṇic speculation and other religious systems of India, Buddhism has a distinguishing feature of its own, *viz.*, its internal and integral religion or Dharma that acts as the unique principle of cohesion and development. Last of all, the attainment of religion is solely made possible by the sublimation of the will. It is this purification of the will that makes for perfect freedom.

61.—Spiritual Implications of the Māyā Doctrine of Vedānta.

Mahendranath Sircar, M. A., Ph. D., Professor of Philosophy, Sanskrit College, Calcutta.

THE problem of spiritual-life-yearning for the Infinite—Max Muller's definition of religion—Sanat Kumāra's definition of Ānanda—in what way Vedānta understands spiritual life—Faith and Knowledge—the life of Faith—its implications—dualism of Faith and Knowledge—Faith as a moving force in the life of concentration—its tendency to diffusion—culture of Faith—stages in the culture of Faith—the implications of *Aham-brahma-upāsanā*—the oscillation from personal to impersonal consciousness—it cannot go beyond the dynamic urge of life.

Limitations of faith consciousness—the necessity of revision of the common religious outlook—the Vedāntic doctrine of Māyā—its implication of religious life. Distinction between spiritual values and truth—I-consciousness—the hold of spiritual values—the analysis of the I-consciousness—the dynamic and the transcendant aspect of I-consciousness—the place of Sākṣī.

Religious consciousness is finally not a feeling—it is essentially being—the content of religious life and its limitation—God the synthesis of values limitation in value-consciousness.

Law of contradiction in religious life—religious life and life of wisdom.

62.—A critical review of Bhāvapradīpikā, an old and unpublished ancient commentary on Śrī Madhvācārya's Gītā Bhāṣya.

D. Srinivasa Char, M.A., Maharaja's College, Mysore.

Preliminary remarks.

THIS work is of very great interest and value to the students of Indian philosophy in general and of Dvaita Vedānta and the history of its literature in particular.

Description of the Manuscript.

This manuscript contains thirty-three long palm-leaves written on both sides. Each side of each leaf generally contains ten or twelve lines. The work is written in Nāgarī characters of a very old and peculiar type. There are many mistakes in the manuscript Fortunately the letters are clear and the palm-leaves are well preserved. It is a complete work but the manuscript contains many gaps or *granthapātas*.

Name of the work.

The work bears three names—'*Bhāvadīpikā*' '*Bhāvaprakāśikā*' and '*Bhāvapradīpikā*', and these three names are found at the end of the second, the fourth and the twelfth chapters respectively.

Contents.

As this work is an annotation on the Gītā Bhāṣya, the first six chapters detail the means of knowledge, the second six the nature of knowledge, and the last six amplify the contents of the first twelve chapters. The author devotes about a fourth part of his work to the second chapter. It is in this chapter that the author clearly points out and ably maintains the difference between (*i*) the soul and the material sheaths (*ii*) the universal soul and the individual soul, and establishes the tenets of Dvaita Vedānta refuting the views of the rival schools. The last sentence of the eighteenth chapter runs thus :—

इति श्रीमदानन्दतीर्थभगवत्पादाचार्यविरचितश्रीमद्भगवद्गीताभाष्यभाव-दीपिकायामष्टादशोऽध्यायः ॥

Identification of the Author.

Sanskrit authors generally give their geneology and mention their names in their works, but our author does

not mention his name in this work. Though the name of the author is not found at the beginning or at the end or anywhere else in the work, there is sufficient evidence in the work to enable one to identify the author. External evidence is also taken into consideration in this connection. It is almost a rule or custom with Sanskrit authors in general and Vedānta writers in particular that they should offer salutations to their *Iṣṭadevatās* or favourite gods (deities of worship) first, then to their preceptors and great authors that preceded them. Following this rule or custom the author of this palm-leaf manuscript work in his first verse offers salutation to Śrī Kṛṣṇa, his *Iṣṭadevatā*, then to Śrī Vedavyāsa, the preceptor of his preceptor, who is technically called *paramaguru*, and lastly to Śrī Mādhavācārya, his direct preceptor who is technically known as *sākṣādguru*.

Archæological records, tradition, some of Mādhava's works, the volume and the style of this work and the evidence afforded by some indirect reference to certain views expressed in this work by Jayatīrtha in his *Prameyadīpikā*, his famous later ṭīkā on Śrī Mādhavācārya's *Gītā Bhāṣya* enable us to establish the fact that Padmanābhatīrtha is the author of the palm-leaf manuscript work under review.

Date of the Author.

Inscriptions relating to Naraharitīrtha, which are found in the temple of Śrī Kūrma, indirectly help us in determining the date of Padmanābhatīrtha. These inscriptions range from 1186 Śaka to 1215 Śaka. Our author who was contemporary of Naraharitīrtha may safely be placed between the first and the last quarters of the 13th century after Christ.

Critical Remarks.

The work affords evidence to prove that Jayatīrtha, the famous Ṭīkācārya borrows from our author. Ṭīkācārya shows a very high regard for our author and in the first stanza of *Prameyadīpikā* he offers his salutation to Padmanābhatīrtha. This work is not very voluminous, but it is suggestive. The sentences are short but they are pregnant with meaning and only very difficult passages are explained and the ṭīkā is some times profuse in these cases. *Avataraṇṭikā* or introduction is given to each topic in

simple and clear language. In the course of his work, Padmanābhatīrtha very ably expounds and maintains the principle tenets of the Dvaita school of the Vedānta philosophy.

63.—Murārestṛtīyah Panthāh—Murāri Miśra's distinctive views on certain topics of Pūrva-Mīmāṃsā.

Umesha Mishra, M.A., Kāvyatīrtha, Lecturer in Sanskrit, The University of Allahabad.

WE have been hearing of "*Murārestṛtīyah panthāh*" from a considerable long period, but we are not sure of its significance and also of the person of whom it is said.

After inquiry we find that there are at least five different Murāri Miśras, of whom the author of *Anargharāghava* is perhaps the earliest. He is mentioned by the author of *Haravijaya* who is supposed to have lived in the middle of the 9th century A. D. He is the son of the Mahākavi Bhaṭṭa Śrī Vardhamāna, of the Maudgalyagotra. His mother's name is Tantumatī. I call him here as Murāri I.

We next come to the author of *Śuddhinibandha*. Jayadhara and Harihara were his great-grand-father and grand-father respectively. They were the chief judges of Bhavasiṃha and Devasiṃha respectively, who ruled over Mithilā during 1359-1402 A. D. Hence this Murāri might be placed somewhere about the beginning of the 15th century A. D.

Then I come to the author of *Śubhakarmanirṇaya* and *Pitṛbhaktivyākhyā* on Śrīdatta's *Pitṛbhakti*. Śrīdatta lived in the beginning of the 14th, century A. D. This Murāri calls himself the pupil of Keśava Miśra, who is perhaps the grandson of Vācaspati Miśra II. Vācaspati II was the court paṇḍita of the Mithilā kings, Bhairavendra and Rāmabhadra who ruled over Mithilā about 1450-1490 A. D. It is perhaps during the reign of Rāmabhadra that Keśava Miśra attained his wide fame as a *Smṛtikāra*. This is also corroborated by the beginning verse of Murāri's two works where both Rāmabhadra and Keśava are spoken of very highly. Hence it is quite possible that

this Murāri Miśra lived about 1490 A. D. We have seen above that the author of Śuddhinibandha lived in Mithilā and was connected with the Mithilā-court and on calculation also his date falls quite close to that of the author of Śubhakarmanirṇaya. Therefore, until further contrary evidences are found, I would call these two authors as identical. Hence the author of all these three works is Murāri II.

Next we come to the author of Angatvanirukti. He criticises the view of the author of Vidhirasāyana—Appayadīkṣita, who is supposed to have lived in the 17th century A. D. Hence this Murāri is quite a different personage. Thus I put him here as Murāri III.

As to the works, Prāyaścitta-manohara, Ekādaśādhikaraṇa and Tripādīnītinayanam, associated with the name of Murāri Miśra, we cannot say anything at present. About the authorship of the first work there appears to be some confusion. In the catalogues of MSS. we find that it is written by Murāri Miśra, the son of Kṛṣṇa Miśra, but in a printed edition we find that it is written by Kṛṣṇa Miśra (or Kānhu Miśra) the son of Murāri Miśra. However, he refers to the Paṇḍitasarvasva of Halāyudha; to Bhavadeva Bhaṭṭa (perhaps the author of Prāyaścitta-nirūpaṇa) and to Lakṣmīdhara (who lived about end of 12th. century A. D.) and (perhaps to the latter's) Kalpataru. These show that this Murāri is later than the beginning of the 13th century A. D. This work does not show that its author was a Mīmāṃsaka or a Naiyāyika. If we depend upon the report of the catalogues, we may call him as Murāri IV.

We cannot say anything about the author of the two other works. This much, however, we can say of the author of Tripādīnītinayanam that he is later than the author of Pañjikā (Ṛjuvimalnā) a work of Prabhākara to which a reference is found in the extract quoted from the MSS. I hope to get some more information soon about these two manuscripts.

Even after the detailed study of these works, the doubt still remains as to who is that Murāri Miśra whose references are often found in the works of Gangeśa and Vardhamāna etc. He cannot be identified with any of these four. This makes me believe the existence of another

Murāri Miśra who must have been a great scholar of Mīmāṃsā and well-known for his distinctive views on some of the topics of the school, to whom all the earlier references are made and who must have lived earlier than Gangeśa.

It is also clear that the first four Murāris of whom I have discussed above, are not such great scholars of Mīmāṃsa and do not possess any distinctive view on the important problems of any school, as to earn the name and fame which is connected with "*Murārestṛtīyaḥ panthāḥ*" Hence I think that it is the fifth Murāri Miśra of whom "*Murāreḥ, etc.*" is said. It seems also to me after studying the fragments of the distinctive views of Murāri V that it was due to his independent view on the *prāmāṇya-Vāda* (on which there were already two views) that he earned this name; although it will be clear from the paper that he differs equally on most of the vital topics from the two other exponents of the school—Bhaṭṭa and Prabhākara. I will now proceed to give the summary of the views of Murāri V. He believed like the Vedāntins that there is only one Real Entity and that is Brahman. For the sake of wordly usage he also believed in four more categories: *dharmī, dharma, ādhāra* and *pradeśa*. This lends a support to an old belief that the final teaching of this system is the same with the Advaitavedānta. Kumārila and Rucipati support this view.

His name is associated with the *Prāmāṇya-vāda* of the Mīmāṃsakas. He differs here from the views of Kumārila and Prabhākara and says that the validity is known by *anūvyavasāya*. It is most probably because of this, as said above, that *Murārestṛtīyaḥ Panthāḥ* is said of him.

A close study of the views of all the three schools of Mīmāṃsā and that of Nyāya-Vaiśeṣika shows that truly speaking it is only the school of Prabhākara which is *svataḥprāmāṇyavādī*, while all the rest are more or less *Parataḥprāmāṇyavādins*. No doubt there is the relative *Svatastva* in the other two Mīmāṃsā schools.

Murāri agrees with Kumārila in holding that error (*bhrama*) is nothing but *anyathākhyāti*.

He also differs from the generally accepted views of Naiyāyikas and the school of Prabhākara as to the theory of causality. He believes that the *tatkālaviśiṣṭa*—cause is the cause of *tatkālaviśiṣṭa*-effect and rejects the *śaktiviśeṣa* as well as the *pratibandhakasaṃsargābhāva* theories.

He differs also from the Mīmāṃsakas as to the question whether in the sentence—*vaiśvadevena yajeta* in the particular context, the word *vaiśvadeva* stands for the name of a sacrifice or that of a sacrifice whose diety is Viśvadeva. He believes in the latter.

64.—Schools and Sub-Schools of Vedānta Philosophy.

Kannoo Mal, M.A.

Introductory remarks.
Five schools of Vedānta.
Viśiṣṭādvaita.
Śrī Rāmānujācārya.
Broad features of difference between Rāmānuja and Śaṅkara.
Dvaitādvaita.
Śrī Nimbārkācārya.
Śuddhādvaita.
Śrī Vallabhācārya.
Dvaita.
Śrī Mādhvācārya.
Advaita.
Eulogies on Advaita Vedānta by Prof. Max Muller.
Quintessence of Vedānta.
Brahman.
Unmanifested Brahman.
Manifested Brahman.
Ātmā.
The rule of Adhyāropa.
The rule of Upavāda.

Positive attributes of Brahman.
Negative attributes of Brahman.
Ajñāna or Ignorance.
Its contact with Brahman: God, Soul and World.
Several names of Ajñāna.
Three forms of God and three forms of Soul.
The genesis of the world phenomena.
Three kinds of existences.
Five Khyātis.
Asat, Sat, Ātmā, Anyathā, Ākhyāti, Anirvacanīya.
Adhyāsa.
Six kinds of Adhyāsa.
Material of Adhyāsa.
Three kinds of world theories.
Sṛṣṭi-Dṛṣṭi-vāda.
Dṛṣṭi-Sṛṣṭi-vāda.
Five sub-schools of Advaitavāda.
Avacchedavāda.
Ābhāsavāda.
Pratibimbavāda.
Ekajīvavāda.
Nānājivavāda.
Seven conditions of Jīva.
Ignorance (Ajñāna)
Envelopment (Āvaraṇa).
Illusion (Bhrānti).
Two-fold knowledge.
Destruction of sorrow (Śokanāśa).
Excessive joy (Ati-harṣa).
The Supreme Aim.
Means to attain the Supreme Aim.
Internal means—eight.
External means.
Six-fold knowledge.

Samādhi—Savikalpa and Nirvikalpa.

Eight auxilliary means leading to Nirvikalpa Samādhi.

Interruptions in Nirvikalpa Samādhi.

Direct realisation of Mahāvākyas.

Mahāvākyas.

Jīvanmukta.

Mokṣa.

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65 —Śrī Caitanya, his religion and philosophy.

Basanta Kumar Chatterjee, Deputy Accountant General, Calcutta.

A FEW verses from Śikṣāṣṭakam, the only composition left by Caitanya.

The philosophy of Caitanya verbally expounded by him to his follower Sanātana Goswamī at Benares.

Discourse on Vaiṣṇava philosophy between Caitanya and Rāmānanda on the banks of the Godavari.

Caitanya emphatically condemned Śaṅkara's interpretation of the Brahmasūtras.

According to Caitanya Brahma is not *nirviśeṣa* or indescribable.

Brahma has definite attributes, *e. g.*, He is the source from which the universe comes into being, in which the universe rests, and into which the universe sinks at the time of *pralaya*.

The Purāṇas are of great authority ; they elucidate many obscure passages of the Vedas.

God and His power Māyā are one and undistinguishable. The individual soul is subject to this power, *viz.* Māyā, and can never be one with God.

God has a definite image, but this image is not made of gross matter. In fact His body is composed of Truth, Knowledge and Bliss.

The world is not false but perishable, and therefore, insignificant.

The highest purpose of life is to attain devotion to God.

Of the different ways of attaining God the path of devotion *bhaktimārga* is the best. The paths of wisdom and action (*karmamārga* and *jñanamārga*) are inferior.

When devotion to God is sufficiently intense, it becomes love or *prema*. Love of God may be like the love of the servant for the master, or the love of the friend for a friend, or the love of the child for the parent, or the love of the wife for the husband.

The highest way of loving God is to love Him as the wife loves the husband.

God appears to the devotee in the particular form in which the devotee worships Him.

The devotee who worships God as the husband attains God as the husband and this is the highest form of attaining God.

The cause of misry in the world is that man forgets God and is, therefore, tormented by Māyā.

When man turns towards God and woships Him, Māyā ceases to torment him.

The nature of God, the ways to attain Him and the forms in which He is attained.

The universe consists of millions of Brahmāṇdas of varying size. They are created and destroyed again and again.

These perishable Brahmāṇdas form a fourth part of Brahman, the other three fourths consisting of millions of *Vaikunṭhas* which are imperishable and where liberated souls enjoy the supreme and everlasting happiness of living in the presence of God.

Difference between *Vaikunṭha* and *Svargaloka*.

How God takes the shape of *Mahāviṣṇu* and creates the universe.

The vastness of the conception of space and time in Hindu cosmology.

Caitanya's philosophy is contradictory of Śaṅkara's philosophy. It approaches Rāmānuja's system, but is more closely allied to the philosophy of the Mādhva school.

66.—The Date of Śrī Śaṅkarācārya and Some of his Predecessors.

T. R. Chintamani, M. A., Librarian, Adyar Library, Madras.

IN this paper I have discussed the views of various scholars regarding the date of Śrī Śaṅkarācārya and have arrived at the conclusion that the date 788—820 A. D. current at present among modern orientalists cannot hold. His date has to be shifted back by at least a century and a quarter. The main reason adduced is the reference to Sureśvara, a pupil of Śaṅkara by Vidyānanda, author of Aṣṭāsāhasrī. Vidyānanda himself is older than 705 Śaka (783 A. D.), for the Bṛhadharivaṃśa composed in the latter year by Jinasena makes mention of Vidyānanda as an old writer. The date assigned to Śankara in this paper is 655—687 A. D.

The predecessors of Śaṅkara referred to in this paper are Ācārya Sundara Pāṇḍya, Upavarṣa and others. The date of Upavarṣa is placed in the period between Kātyāyana and Patañjali, *i.e.*, prior to 150 B.C., thereby confirming the chronological relation between Upavarṣa and Patañjali narrated in the Bṛhatkathā.

When Upavarṣa is placed prior to 150 B. C. then Bādarāyaṇa has to be referred to the 4th century of the pre-Christian era.

67.—Prabhākara and His Works.

T. R. Chintamani, M.A., Librarian, Adyar Library, Madras.

PRABHĀKARAMIŚRA is the author of the commentaries on the Śābarabhāṣya on Jaimini's Pūrvamīmāṃsā Sūtras. They are respectively known as *Nibandhana* and *Vivaraṇa*. One of Prabhākara's commentaries on the Bhāṣya has been discovered, but it is called Bṛhatī. Now is

this *Bṛhatī* the same as the *Nibandhana* or is it the *Vivaraṇa*? Dr. Gaṅgānātha Jhā regarded the *Bṛhatī* as identical with the *Nibandhana* more than 20 years ago[1]. At that time there was no room for discussion, for the *Vivaraṇa* was then practically unknown. For the first time Professor Kuppuswami Sastriar[2] drew attention to the *Vivaraṇa* and he raised the question also (4) which of the two is the Bṛhatī. On the strength of certain internal evidences he opined that the *Bṛhatī* is the same as *Vivaraṇa* and not the *Nibandhana* on the strength of a statement found in the *Sarvadarśanakaumudī* of Mādhava Sarasvatī.

An attempt is made in this paper to review the question fully in the light of further particulars which have been gathered from some of the works belonging to the Prābhākara system ; and the conclusion that is reached regarding the identification of the *Bṛhatī* is that it is the same as the *Nibandhana* and not the *Vivaraṇa*.

Incidentally the relative chronology ragarding Kumārila and Prabhākara is also discussed and the priority of Kumārila to Prabhākara is proved.

68.—Bādarāyaṇa and Gauḍapāda.

Prataprai M. Modi, M.A., Professor of Sanskrit,
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THIS paper confines itself to the fourth chapter of Gauḍapāda's *Kārikā*. The writer tries to show that the *Kārikas* refute the *Brahmasūtras* which Gauḍapāda understood probably as expounding a theistic system, against the view of Professor Dasgupta, who maintains that possibly Gauḍapāda was a Buddhist, and he borrowed these doctrines from the Mādhyamika doctrines, as found in the Nāgārjuna's *Kārikas* and the *Vijñanavāda* doctrines, as found in the *Laṅkāvatāra*, and against the view of Professor S. Rādhākrishan who holds that in language and thought the *Kārikā* of Gauḍapāda bears a striking resemblance to the Mādhyamika writings and contains many

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1. Vide " Introduction to the Prabhakara School." By Dr. Ganganatha Jha.
2. Proceedings and Transactions of the Third Oriental Conference, Pages 474—481.

illustrations used in this, that Gauḍapāda was not a Buddhist, that the Kārikā of Gauḍapāda is an attempt to combine in one whole the negative logic of the Mādhyamikas with the positive idealism of the Upanishads.

In these pages the writer mentions the Kārikās first, trying to think out their meanings independently of Śaṅkara's commentary, and shows how some of the Brahmasūtras have been referred to by the Kārikās. Also, he points out how Śaṅkara's interpretation does not suit the context.

The writer maintains that the sequence in this list of the Kārikās and the Sūtras is too regular to be accidental; the *pūrvapakṣa* of Gauḍapāda is the *siddhānta* of Bādarāyaṇa; Gauḍapāda does not particularly refute the Sāṅkhya or Vaiśeṣika school. Śaṅkara himself has rejected the views in the commentary of the Brahma Sūtras which he accepted in the commentary on the Gauḍapāda Kārikās. Some of the Kārikās have the same thought and language as those of the Brahma Sūtras.

The writer opines that according to the latest researches Gauḍapāda must be put about A. D. 550. And Śaṅkara flourished about 800 A. D. So the tradition that Gauḍapāda was the *paramaguru* of Śaṅkara may be reliable yet the other part of the tradition that Gauḍapāda actually taught Śaṅkara may not be correct.

HISTORY & ARCHÆOLOGY

V.

69.—Csoma de Koros (1784—1842).

H. G. Rawlinson, M.A., I. E. S., Deccan College, Poona.

CSOMA de Koros, a name now almost forgotten, deserves a niche in the annals of oriental scholarship. He was a poor lad, belonging to a noble Hungarian family. He was educated at Gattingen, there he acquired a taste for Oriental languages. The dream of his life was to go to the East, and in 1820, having been promised 100 florins (say £ 10) a year from a friend, he set out for Asia on foot. He made his way, *via* Egypt, Persia, India and Kashmir, to the heart of Tibet, and there he settled down in a remote Buddhist monastery in Ladak. Emerging in 1824 on the frontier, he was at first mistaken by the British for a spy: afterwards Government gave him a pension of Rs. 50 a month to continue his researches. He returned once more to the wilds of Tibet, whence, after four adventurous years, he came back to Calcutta loaded with notes and MSS. on which he set to work, producing his famous Tibetan Dictionary and Grammar. This finished, he once more took the road at the age of 58, hoping to penetrate to Lhassa and Central Asia, but he died at Darjeeling, soon after crossing the Terai. De Koros is one of the heroes of scholarship. His industry was enormous. In addition to Tibetan, he knew Arabic, Persian, Sanskrit and Bengali, and as a pioneer, his work is almost unsurpassed. But his chief claim to fame is that he was the discoverer of the Tibetan language and literature, and the author of the first complete Tibetan grammar and dictionary. The value of his discoveries to the study of Sanskrit and Prakrit literature are inestimable.

70.—Krishna Deva Raya's Conquest of Rachol.

Rev. H. Heras, S. J., M. A.

MR. R. Sewell identifies the conquest of Rachol described by Nuniz with the battle of Raichur referred to by Ferishta. This paper proves that the fort-city of Rachol of Nuniz's chronicle cannot be Raichur, but the frotified city of Rachol in Western Salsette, in the Portuguese territory The author proves his statement by the study of the name itself and its meaning, the geographical position of

Rachol, the presence of a Portuguese Captain in the course of the siege, the date of the surrender of the fort and the consequences of its capture. The fact, recorded by Nuniz, that Rachol was situated beween two great rivers cannot be objected against the present explantion, for the city of Rachol in the Protuguese territory also is between two rivers.

71.—Parallelisms between Aśoka's Edicts and Kauṭilyas Arthaśāstra.

Radhakumud Mookerji, M.A., Ph.D., Professor of Indian History, Lucknow University.

THE purpose of this paper is to bring together the parallel passages in the Arthaśāstra of Kauṭilya and the inscriptions of Aśoka so as to show to what extent they throw light upon each other and may be considered as contemporary documents. The resemblance between the records of Megasthenes and Kauṭilya has been worked out thoroughly to prove or disprove that they were contemporaries, but the resemblance between Kauṭilya's work and the Aśokan inscriptions waits to be worked out for the same purpose. The resemblance extends both to words and ideas, to technical terms as well as institutions peculiar to Mauryan polity.

72.—The discovery of the above oldest Deva Nāgarī Inscription at the Mṛtyuñjaya Kāleśvara Śiva Temple at Benares.

R. N. Saha, M. R. A. S., Benares.

THE temple of Kāleśvara now in ruins was built at Benares about 2000 years ago by Śrī Deva Roy, son of Megha Śyāma and is dated as '*Īśvara Abda*' in the inscription. It took one year to complete the temple and was begun at '*Dhātrābda*' as mentioned in the inscription. The writer of the inscription is Gadaya Gila. The letters of the inscription in stone are cut in relief. The dates "Dhātra" and "Iśvara" meaning 10 and 11 respectively are in the Jupitorial year of sixty cycle.

This ancient Deva Nāgara script very closely resembles the modern Deva Nāgara script and is of the Southern type of Deva Nāgara script. Several letters such as ऌ, ङ, ञ, ऋ, etc. are of the Southern Deva Nāgara variety as used in Gujrati, and Mahrathi.

73.—Megasthenes's text relating to the land-revenue system of the Mauryas—a new interpretation.

Upendra Nath Ghoshal, M.A., Ph.D., Professor of History, Presidency College, Calcutta.

EXISTING views on the above text (*e.g.* of Hopkins in *India Old and New*, and Otto Stein in *Megasthenes and Kautilya*) tend to discredit Megasthenes. But Megasthenas's account of the twofold method of payment of the land. revenue (as transmitted by Diodorus and Strabo) exactly corresponds to the system of the Arthaśāstra, according to which lands cultivated by farmers are charged with payment of *bhāga* and other taxes which the king's lands cultivated by slave convicts or free labour, or else let out for cultivation on the principle of division of crops. The rent said by Diodorous on the authority of Megasthenes to be payable by the cultivators to the king apparently corresponds to the *bali* or *kara* which in the Arthaśāstra ranks with the *bhāga* among the constant sources of the king's income under the heading *rāṣṭra*. *Bhāga* and *balī* are mentioned as prevailing kinds of taxes on land in an Aśokan inscription. Even the striking maxim of Megasthenes declaring the king to be the universal owner of land, though not supported by any text of Kautilya is in accordance with the general spirit of his system which tends to obliterate the distinction between the king's lands and other classes of agricultural lands. With its reliability thus established, Megasthene's text is of high value as illustrating the extraordinarily high rates of the land-revenue (as compared with the standards of the times) in the Maurya empire and as giving a definite date for the emergence of a doctrine destined to play an important part in later times, that of the king's ownership of land.

71.—Assamese Historical Literature.

S. K. Bhuyan, M.A., B.L., Professor, Cotton College, Gauhati, Assam.

THE historical literature of the Assamese people, mainly embodied in their numerous and voluminous manuscript chronicles, known as *Buranjis*, offer an exception to the complaint made by Western scholars with regard to the absence of historical compilations among the Hindus. The testimony of Sir George Grierson is quoted to support this claim.

Assamese chronicles may be roughly divided into three classes:—

1. *Chronicles of Early Kāmarūpa Rulers.*—From pre-historic times to the commencement of Ahom supremacy in the 13th century. Epigraphic records support the account more than contradict it. The defeat of a Kāmarūpa king, the last of the post-Bhagadatta dynasty, at the hands of a Vikramāditya is related, which may be the subjugation of Kāmarūpa by Samudragupta or Yaśovarman of Kannauj.

2. *Chronicles of the Ahom Rulers.*—1228-1836 A. D. Assamese historiography may be due to Kashmirian or Shan influence. *Buranjis*, were compiled mainly through official supervision. A knowledge of history was an essential part of a gentleman's cultural equipment in old Assam. It was regarded with sacred veneration. Dates and events are accurately mentioned. The chronicler did not subordinate his accounts to political considerations. Extracts are quoted to convey an idea of the human touches, patriotic effusions etc. recorded in *Buranjis.*

3. *Chronicles of Countries other than Assam.*—The *Padshah-Buranjis* or chronicles of the Badshahat of Delhi, will be highly valuable to historians of Muhammadan India. They were composed in the 17th century with materials obtained from reliable eye witnesses and written records. The general contents of a *Padshah-Buranji.*

Conclusion.—Assam is rich in many points of culture. Her past is not widely known all over India, as there is no cultural atmosphere and facilities by which knowledge

of the province can be disseminated abroad. The wealth of Assamese historical literature will be a revelation of the first importance to all interested in historical *investigations* in India.

75.—Glimpses of Cochin History from Literary Sources.

THE closing decades of the 16th Century constitute one of the least known chapters in the history of Cochin, and no information is so far available either in the Cochin State Manual or in the History of Cochin by Mr. K.P.P. Menon. There seems to exist a paucity of records pertaining to this period. The history of the period as presented here is reconstructed from literary sources.

The source books are four in number: - (1) Rava-Rāja Yaśo-Bhūṣaṇam, a commentary on Kāvya-Prakāśa written about 1600 A.D. by Vedānta Deśikācārya at the request of Prince Vīrakerala Varmā of Cochin; and Matamahiṣa-Praśasti being three panegyrics on the same Prince Vīrakerala Varmā, two of which are attributed to the well-known Meppattur Nārayaṇa Bhaṭṭatiri, who flourished in the latter half of the 16th century and the opening decades of the 17th century. These four works give us a glimpse into the history of Cochin from 1565—1615 A.D.

This appears to have been a period of stress and strain for the Kingdom, for the descriptions of King Ravi Varmā and his successor Vīrakerala Varmā give greater prominence to their military exploits. The feudal vassals and chiefs appear to have been up in arms against their sovereign overlord, the King of Cochin, and they had the active sympathy and full support of the Zamorins of Calicut who were the traditional enemies of Cochin. Thanks to the success that uniformly attended the great uncle Ravi Varmā and his no less brilliant nephew, Kerala Varmā, peace and order were restored, and the refractory chiefs in, and the enemies of, the Kingdom were all suppressed and forced to acknowledge the supermacy of Cochin: King Vīrakerala is represented as having twelve feudatory chiefs under him. Consequently trade and commerce flourished as never before and the city of Cochin rose to the zenith of her splendour and prosperity.

King Ravi Varmā (1565 – 1601 A.D.) is described as being possessed of a dignified and striking personality and endowed with sound common sense and sparkling intelligence. He was the greatest soldier of his day and many were the successful compaigns he conducted. In spite of the warrior life he was forced to lead, he was never want — only cruel but always tempered mercy with justice, intensively cultivated the humane virtues of benevolnce and charity, and indulged in the finer arts of peace, music and painting, poetry and drama. A humane man, a brave warrior, a successful general, a wise statesman, a great scholar and a magnificient patron of letters, who ever graced the Cochin throne.

His nephew and successor, King Vīrakerala Varmā (1601-1615) was no less brilliant as a warr or and statesman. He was the right hand of his uncle, and thanks to their labours, the paramount supermacy of Cochin was once more established. He was the first to organise a standing army and navy, and placed on an efficient basis a system of secret service of spies. He was also the first to throw off the shackles of caste in Government affairs. Real merit and not caste superiority counted in the eyes of this King and he threw open the ranks of service to all those who are intrinsically fit for it—a noteworthy change in a progressive direction which adds lustre, in no small measure, to this king. He was also a great scholar well-versed in traditional methods of learning and ever extended a very liberal patronage to all alike and his court became the rendezvous of scholars and poets and artists. Honour and virtue he counted amongst the greatest and the most valuable of his treasures and the stable foundations of his Government were based upon *pālanā, poṣaṇa* and *Lālana* of the subjects committed to his care. Such was the great King Vīrakerala Varmā and it may be no empty panegyric when the poet hails him 'Kerala-Sārvabhauma'.

If great were the Kings, far greater was the city of Cochin. Naturally well protected by the expense of waters on either side, the city was made almost impregnable by the strongly built fort, filled with every weapon of offence and defence and manned by a host of valiant soldiers. Besides the majestic fort there were in the city many splendid structures, stately palaces, tall mansions and well laid out

bazars, besides numerous parks and gardens and recreation grounds which served as lungs. It was the hay-day of her commercial prosperity and she was the greatest emporium of trade in the whole east. Ships came here from different countries laden with different cargoes such as gold and silver, pearl and precious stones, silk and cotton goods. The marine of her waters was filled with small craft loading and unloading cargoes and carrying business-men to and fro. The city is described as being at the zenith of her splendour and prosperity.

76.—Prince Dara and the Author of the Lataif-ul-Akhabar.

K. R. Canungo, M. A., Reader in History, Dacca University.

THE story of the siege of Qandahar narrated in this anonymous camp-diary reads like a Chapter of comedy of errors in the otherwise tragic career of Dara Shukoh. The official version of this affair as given in the Court chronicle, the *Padshānāmā* of Waris was perhaps based on false military despatches and garbled reports of Government news-writers to which the author makes a filing in the preface of his highly interesting book. There is as much difference between two versions as that between a Government communique and the unofficial report on some unfortunate incident. The author's strong protestations of sincerity and purity of motive remind us of Badayuni. The internal and external evidence supports the author's claim that he was an eye-witness to most of the events narrated by him. The fact that the author conceals his name corroborates the view that it is not an antedated political pamphlet written at the instance of Aurangzeb but that it was actually written under the terror of detection when Dara was almost the *de facto* Emperor. Internal evidence shows that the author was in the service of Mahabat Khan who had incurred Dara's displeasure, as noticed by Manucci. Was the author influenced by his master and patron to pen only camp-gossips, so damaging to the character of Dara? Such doubts might arise had not his portrayal of Dara been in substantial agreement with that of Manucci, an avowed partisan of Dara. This work

is of unique value not only as a daily record of the military incidents of the sieze but also for furnishing concrete illustrations of some weakness which popular tradition also attributes to Dara. Some typical examples of the childish faith of Dara in Sufi Auliyas, Hindu Sannyasis, incantations and witch craft. Dara was only a grown-up child, reared up like a green house plant, in pathetic ignorance of man and things and incapable of meeting the world with its own weapons. He was not the right man born in the right place.

77.—The Early Migration of South Indian Culture to Indo-China and the East Indies.

S. N. Viswanatha, National College, Trichinopoly.

1. Agastya was perhaps the (first) author of a grand scheme of colonisation, as the various relics in Indo-China and Java appearing in connection with his name seem, distinctly to prove.

2. Ligor, one of the provinces of Indo-China, is supposed to have been founded, in the traditions of the country, by one Dantakumāra, a fugitive from the Godavari district.

3. The Hindu dynasty of Champā was very probably founded by a Srī Māra (A. D. 150--200) who possibly derived his title from the *pāṇḍyas* of the south.

4. As to Cambodia, the kings of this country supposed that they were descended from a Brahmin Kauṇḍinya, apparently from South India. The three yūpa-inscriptions of East Borneo place Kuṇḍagga at the head of the chronology.

5. Malayalam words *e.g. chāpattār* found in Java inscriptions, the appellation "Varman" in the names of Indo-China Kings, prevalence of the Malabar Śāktism and Tantrism, and some other peculiar South Indian religious features as are observable in their traditions, architecture, sculpture and other monuments and institutions are clear instances of borrowing made by the East from Southern India in every department of her national life.

78.—Rāṣṭrakūṭas and Gaharvāl.

Bisheshwār Nāth Rai Sāhityācārya, Jodhpur.

THERE is much difference of opinion among historians about the Rāṣṭrakūṭas and the Gaharvāls being identical. The fact seems to be that the Rāṣṭrakūṭas had gone to the Deccan from the north and that the Aratta region which was the original home of the clan was certainly in the north. Before the advent of the Gupta Dynasty the Rāṣṭrakūṭas ruled at Kannauj. Later on they emigrated to the South and took possession of the Kingdom of Solankis.

As to the identity of the Rāṣṭrakūṭas and the Gaharvals, the Bādayūn inscription of about 1280 V. S. and the copper grant of Gaharvāl Candradeva (V. S. 1148) both refer to the one and the same Candradeva, who having first taken Bādayūn later took possession of Kannauj also. After him his eldest son Madanapāla ascended the throne of Kannauj, while the younger son Vigrahapāla received Bādayūn as a Jāgīr. The Bādayūn family struck to the original racial name but the descendents of Madanapāla being sovereigns of Gādhipura (another name for Kannauja) assumed the title of Gaharvāl, just as some Rāṣṭrakūṭa residents of village Renka of the United Provinces came to be known after it as Renkvālās. In the Prākṛta language Gahar can easily be a corruption of Gadhipur.

Some people hold the Rāṣṭrakūṭas and the Gaharvāls to be of distinct origin on the grounds of their different *gotras*. But, as the *gotras* and *pravāras* of Kings accorded with those of their *purohitas*, it is most likely that with the shifting of their residence from one province to another they were required to change their *purohitas* and so their *gotras* also might have undergone a change.

79.—New Light on an Archaic Civilisation in the Gangetic Valley.

A. Banerji Śāstri, M.A., D. Phil, (Oxon.), Patna.

BUXAR—its place in the Gangetic valley—its importance in ancient history—association with Asuras—recent excavations by Dr. A. Banerji Sastri under the Govt. of Bihar & Orissa—remarkable finds—Aśokan level :

inscribed (Brāhmi) seals and Mauryan relics—13 ft. below Aśokan level and 52 ft. below present surface: terra cotta figures of a Proto-Bharut type, a type discovered for the first time and as yet unknown—their cultural and historical significance in the *re*-construction of India's past.

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80 —Rājādhirāja, II.

Soma Sundara Deshikar, Tamil Lexicon Office, Madras.

IN the annual report on South Indian Epigraphy for the year ending 31-3-24, the Government Epigraphist at Madras writes that "From a record of Rājādhi-Rāja, II (No. 433 of 24) we understand that the daughter of Vaippur Udayan was the mother of Rāja Rāja II and that a sister of Rāja Rāja was given in marriage to Viliyur Udayan. The identity of this grand-father and the brother-in-law of Rāja Rāja II is not at present known. The above inscription which has been secured from Pallavarayam pettai is the most important record in this year's collection, since it gives in detail the circumstances under which Rājādhirāja came to the throne. Hitherto the position of Rājādhirāja II in the geneology of the later *cholas* was based on surmises, but the present record disposes the theory that Rājādhirāja II was the son of Rāja Rāja II " (para 19 P. 103).

After a detailed examination of this inscription we arrive at four conclusions. Firstly, that Rāja died a natural death after a protracted illness without the proper heir to the crown. Secondly, he ordered his minister-general to look after the Kingdom and also to select a person according to custom from the correct line. Thirdly the wars of the Pāṇḍya, succession and the part played by the Cholas. Fourthly some grant of lands to certain relations. In conclusion I may state that this inscription throws a lucid light on some of the knotty points in South Indian History.

81.—Early History of North-east Deccan from original sources (From 3rd century A. D. to 9th century A. D.)

R. Subharao Garu, M.A., L.T., History Lecturer Govt. Arts College, Rajahmundry.

A. 1. Deccan defined 2. North-east Deccan defined 3. Its physical features and their effects on political History 4. Its peoples and their characteristic features :—the Śabaras the Pulindas, the Ko´alas, the Kaliṅgas, the Āndhras, the Nāgas, the Chutus, and other tribes described

B. 1 Causes for the fall of Āndhra Empire examined; 2 Later dynasties—the Nāgas, the Chutus and the Maharāthis succeded in the South-west and the West; The Pallavas succeded to the country to the south of Krishna 3. The Ikṣavākus, the Brihatpalāyanas and the Śālankayanas ruled to the north of the river Krishna up to Godavari 4. Later dynasties, the Vishṇukuṇdins, the Eastern Gangas and the Eastern Chalukyans ruled on the east and the north-east coasts of Deccan.

C. 1 History of Vishṇukuṇdins reconstructed and described. 2 Their relations with the Vākāṭākas, Eastern Chalukyas and Eastern Gangas explained.

D. 1 Samudragupta's invasion of Eastern Deccan and its effects. 2 History of Kaliṅga kings (Not Gangas), 3 History of Early Eastern Gangas ; their genealogy and chronology examined and settled 4 Social and religious conditions as well as the nature of their rule as revealed by C. P. inscription.

E. History of Dakṣiṇa-Ko´ala during the period.

F. History of Early Eastern Chalukyas and their relations with Kalinga and South Kośala; Conclusion.

82.—An account of the maritime activity in the ancient Tamil Country.

N. Chengalvarayan, M.R.A,S., Malleswaram, P. O. Bangalore S. I.

SOUTH India has a character all its own and a history independent with the rest of India. The early history of S. India is sunk in obscurity. In early days it was known as "The Tamilakam" or the Tamil country.

The science of military and naval warfare was highly developed in the Tamil country. Coastal and oceanic trade expanded to farthest limits. The Tamil country has had active commercial intercourse with the west from pre-historic times. From ancient days the products of the Tamil land attracted the merchants of distant lands.

There is abundant *numismatic* and other proof of active Indian trade with Imperial Rome, the Indian exports being spices , perfumes, pearls and other precious stones, silks, muslins and cotton.

The development of South Indian Navigation seems to have been independent and indigenous. The Tamil Classical Works—(particularly the Sangam Works) give us some idea of the sea faring peoples of S. India at the Commencement of History. The western merchants who visited the Tamil land were known as Yavanas.

This term seems to have been applied exclusively to the Greeks and Romans as can be seen from the ancient Tamil poems. These Yavanas were enlisted in the army by the Tamil kings as their soldiers. It is said that there was a colony of those Yavanas at *kavirip-pottivam.*

" The Chief towns, seaports and Foreign merchandise of the Tamil country as described in the oldest Tamil poems correspond exactly with those given in the works of Pliny, Ptolemy and in the Periplus Maris Erythral. These authors furnish much intereresting information regarding the Tamil people and then foreign commerce. Ptolemy especially gives a long list of the names of the maritime and in-land towns. Most of the seaports mentioned by him can be readily identified from allusions to them in Tamil poems.

From the time of the first Roman Emperor Roman vessels invariably touched the ports of South India for purposes of commerce. This kind of busy commercial intercourse lasted till very nearly the beginning of the 6th Cent. A. D. between the two nations. The rich finds of gold and silver coins of the Roman soverigns from Aryastics to Zeno throughout S. India furnish us with links of the past.

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83.—'Ākṣapaṭalika'—"Accounts and Record Officer" of Ancient Indian Administration.

Lakshmi Chandra Khurana, Lecturer in Sanskrit, Government Intermediate College, Gujrat, Punjab.

1. Brief introduction—Importance of the study of old Indian state officials, method of investigation, etc.

2. Antiquity of the office of 'akṣapaṭala!'

3. Functions of the superintendent of the 'akṣapaṭala' as described in the Arthaśāstra.

4. Different designations of the office in inscriptions and literature.

5. Epigraphic information with regard to the duties of the Ākṣapaṭalika.

6. Literary evidence.
7. Three ranks in the 'akṣapaṭala' department.
8. Derivation of Marāṭhī *patel* and Panjābī *paṭavārī*

84.—Side light on Ancient Buddhist Social life.

Kalipada Mitra, Principle, D. J. College, Monghyr.

In this paper an attempt has been made to present a picture of social life as revealed in a Pālī commentary known as the Vimāna Vatthu—Aṭṭhakathā.

If is difficult to give a summary of the several items treated. The head notes will indicate the range of the treatment, *e. g.*, under the city a rather elaborate account has been given of festivals and courtesans with touches on its other characteristics.

Under domestic scenes the characteristics of the ordinary wife, her accommodation to her husband, marrying him to another wife in case of sterility, her cruel treatment by her mother-in-law and her retaliation have been shown. Marriage with maternal uncle's daughter seems to have been favourite. An account of slaves has been given. An interesting description of the events of daily life, popular mode of expression of joy, several arts and crafts, ornament, dress, toilet, etc. diseases and their treatment has been furnished, wherever possible references have been given to the Jātakas and other authoritative Pāli and Sanskrit books.

85.—Some New lights on Nandivarman Pallavamallan. Who is he ?

N. Chengalvarayan, M. R. A. S., Malleswaram, P. O. Bangalore.

NANDIVARMAN Pallavamallan was one of the very powerful emperors of the Tamil country in the age immediately preceding the ascendancy of the Cholas *i. e.*, about the beginning of the 9th century A. D. The period during which this emperor reigned in South India is memorable in the History of the Tamil land for various reasons.

The reign of this sovereign was the longest so far known among the Pallava or other dynasties that held their sway over South India.

According to South Indian Inscriptions (Volume IV. part II). We find that after the death of Parameśvara-varman, there being no direct heir to the Pallava throne, Nandivarman was installed on the gaddi by the conjoint wish of the people of Kanchi even though he was only 12 years of age.

Several scholars have done some research in this direction to find out, with the aid of the inscriptions, the true identity of this ruler and the way he got to the throne but their conclusions do not agree Those who carry on research on the basis of these inscriptions should bear in mind that all these inscriptions were caused at the instance of Nandivaraman himself.

To point out a few discrepancies : In the Udayendi-Ram plate this King is mentioned as the son of Parameś-varman II. In the Kasakudi inscriptions, is recorded the method employed by Nandivarman to get possession of the kingdom and from the genealogy that is obtainable from the same inscriptions one could boldly say that he could not have been the heir of Parameśvaravarman. *Iranya-varman* according to Kasakudi inscriptions, appears to have been the father of Nandivarman and *Rogini* his mother. But it is impossible to arrive at any definite truth even with the help of the available records as to the ancestory of this *Rogini*.

In the Vaikunta Perumal temple at Conjeeveram there are certain inscriptions and carvings on the walls

caused by this King which give some details about his reign and the manner in which he enthroned himself on the gaddī of the Pallavas. (*Vide.* full paper for further details).

There are only two possibilities for Nandivarman gaining possession of the throne. Either he must have succeeded to the throne by killing Parameśvaravarman in a battle, or he must have been elected king at the wish of the people. Mr. K. V. Subramanya Iyer in his Historical Sketches of Ancient Dekhan, Page 44, suggests the latter theory. But there is not sufficient data to support Mr. Aiyar's arguments, because we find in the Kasakudi Inscriptions Nandivarman's anxiety to get at the throne after the death of Parameśvaravarman. (*Vide* Line. 72, Kasakudi Inscriptions.)

Nandivarman had a rival in the person of Chitramayan who too was biding his time to take possession of the Kingdom. The name Chitramayan seems to be a fictitious one. There is nothing to show in the inscriptions regarding the birth, relationship or claims to the Pallava throne of Chitramayan. Some Historians' surmise was that he must have been the son of Parameśvaravarman's concubine, because Nandivarman often told his people that his mother was the legitimate wife of his father. Let us consider for a moment as to his motive for saying so. Could it have been to eradicate the false notions engendered in the people's mind regarding his birth ? or was it merely to sport with his rival, Chitramayan. There is also a possibility that Chitramayan was the legitimate son of Parameśvaravarman and that Nandivarman had no title to the throne but was simply devising ways and means to get at the throne. (*Vide* full paper for further details).

86.—Sherfoji The Mahārājā of Tanjore (1712—1727).

N. Vaidyanāth Śāstrī, Sāhitya Śiromaṇi, Tanjore.

SHERFOJI'S time is called as the period of the revival of Sanskrit learning in the south. Sherfoji Mahārājā derived his descent from the renowned Bhonsle family, originated from the solar race. Shahajī one of the famous descendants of this family got by his first wife Sījā Bai two sons, Shambhujī and Shivājī the great, and

by his second wife got a third son Ekojī by name. Ekojī, who lived at Bījāpur, came to Tanjore, which was acquired by his father, and became the first Mahraṭṭa ruler of Tanjore in 1676 A. D. He married Dipambā bai and obtained by her three sons Shāhajī, Sherfoji and Tulajajī. Shāhajī succeeded his father to the throne in 1684 A. D.

About 1712 A. D. Sherfojī came to the throne. His reign lasted for only 17 years. He was a learned scholar and a poet in Sanskrit and Mahraṭṭi and composed many works—Rāghavacarita, etc. He welcomed all classes of learned people to his court and met all their demands, and presented them lands, residences, and wealth. During his reign the poets and Paṇḍits attained enviable position. He had several ministers, chief among them was Anandarāya. He, as a king, was unique in respect of charity, liberality and gifts. He is compared by a poet to *Śarabha* among beasts in courage, strength and valour and he was very clever in using his guns in the battles and never failed.

He was a staunch devotee of Śiva, his family deity. During his rule he pitied the poor, loved the meritorious and punished the culprits; and consequently the people led a joyous life free from all sorts of troubles. He started many schools for national education of the people.

Among the royal personages, King Sherfoji was conspicuous and he was mainly responsible for the development of the library, the Sarasvatī Mahal, wherein are heaped up many invaluable treasures of Sanskrit literature. He sent many Paṇḍits far and wide chiefly to copy and collect manuscripts from all nooks and corners of India. In fact Sherfoji has shown a good deal of love for the nation and national literature. It is impossible to give all details in a short sketch of his history like this.

87.—Nambi Āndar Nambi,

Its importance to South Indian History.

Soma Sundara Desikar Paṇḍita, Madras.

HITHERTO research scholars have been ascribing Nambi Āndar Nambi, the great Śaiva saint of the South, to different periods, some holding that he flourished during the time of Rājarājā I, others Gaudaratitya and Parantaka I and still others Kullothunga I. The theory that he lived

during the reign of Rājarājā is apparently from the statement found in the settlement of the Canon and in the early stage of research. If the author of that statement had lived now, he would have corrected himself. As regards the other theories, there does not seem to be any with the least historical basis. They may safely be ignored.

My enquiries have lead me to the irresistable conclusion that Āditya Karikala II should be the King who was instrumental in bringing about the canonical settlement of the Śaiva scriptures. As he is the predecessor of Uttama chola, Madurantaka, son of Gaudaratitya who began to reign in A. D. 970, Āditya II has to be assigned to the years 966-970 A. D. But Nambi Andar Nambi should have lived not only during the lifetime of this King, but even before and after. We hear him as a grown-up man during tbe reign of Āditya and he says that Āditya attained salvation during his life-time. Hence we have to say that he was living during the reign of the three Kings Sundara Chola Parantaka, Āditya II Karikala, add Uttam Chola madurantaka. We may safely assign him to the later part of the 10th century.

88.—Śiva Tattva Ratnākara.

V. R. Ramachandra Dikshitar, M.A., Lecturer in Indian History, Madras University.

SCHOLARS interested in Oriental research will heartily welcome the publication of this valuable work entitled "Śiva Tattva Ratnākara.* To our knowledge the importance of this work is found mentioned among the sources of Vijyanagara history† and in the recent work about the Aravidu dynasty of Vijyanagar.‡ This work which is a veritable encyclopaedia of Indian literature, science, and art is the work of Basappa Nayaka, I, one of the distinguished kings of the Keladi Dynasty. The title Śiva Tattva Ratnākara is a misnomer. Literally rendered it means 'the prime principles of Saivism'. The very title is a puzzle and seems to mean that it is a highly philosophical work. But after going through the work we find after all a scanty reference to a

* Published by B. M. Nath and Co., Vepery, Madras.

† Sources of Vijayanagar History by Mr. A. Rangaswami Sarasvati and edited for the Madras University by Prof: S. Krishnaswami Iyengar, M.A.

‡ The Aravidu Dynasty of Vijayanagar by the Rev. Fr. Heras, S. J., (B. G. Paul and Co., Madras.)

discussion of the Śaiva faith. Why the work was then so named is easily accountable. The author was by birth and conviction a Vīra Śaiva, and he has largely drawn the materials for his monumental work from Śaiva books. His love of the faith which he embraced made him probably name the work as Śiva Tattva Ratnākara.

This work is of varied interest. It is important at least in two respects. First it gives us correct,—nay, first-hand information about a South Indian dynasty, which would otherwise be a forgotten chapter in the History of South India. It is written by a prominent member of that Dynasty. This is the Keladi Dynasty which was a purely Kannada Dynasty of Chieftains. We have now evidence to show how this Keladi dynasty distinguished itself by ruling justly and righteously a large part of the Kannada country for nearly 250 years. Basappa Nāyaka the author of this work devotes ten chapters to the origin and history of his dynasty mentioning his predecessors in an almost chronological order. Fortunately for us there is another work of a more recent date entitled the Keladi Nṛpa Vijaya* which gives some more details about the predecessors of Basappa Nāyaka besides taking the historical account of the Dynasty to its decline. Thus both the Śiva Ratnākara and the Keladi Nṛpa Vijaya are the two invaluable sources of infomation for reconstructing the history of South India. In his recent work, the Aravidu Dynasty of Vijayanagar,† Rev. Heras has shown to a little extent the importance of the Dynasty and its relation to the Hindu Empire of Vijayanagar. This Keladi Dynasty played then not an insignificant part during its existence. The founder of the Dynasty is mentioned as one Chaudappa. It was founded roughly at the beginning of the 16th century and continued practically up to 1763 A. D. when Hyder Ali took possession of the Capital city of the then Keladi monarch Queen Vīramānaji.

The author of this work was the fourteenth king of the Dynasty and was known as Basavarāja or Hiriya Basavarāja or Basappa Nāyaka I. He ruled for 17 years from 1698 to 1715 A. D. (Saka 1619-20 to 1637). He married four wives and had two sons named Somaśekhara Nāyaka and Vīrabhadra Nāyaka.

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* Published by Dr. Shama Sastri, Mysore.

† The Aravidu Dynasty of Vijayanagar, PP. 56, 142, 291.

Besides high literary attainments and distinguished scholarship Basavarāja was an equally distinguished soldier and general. He conquered a number of neighbouring chieftains both Hindus and Mohammedans and extended his kingdom in all directions. He was the proud king who was a terror to the Portugese and what is more to the Moghuls. He was with all a sound administrator. Religious toleration was the keynote of his policy. These scanty references will bear eloquent testimony to .the importance of writing a fuller history of this Kannada Dynasty without which the History of South India will be poorer. The Keladi kings have played no mean part in the History of South India. They struggled with mighty powers on all sides,—the Deccani Mohammedans, the Moghuls, the Marathas, the Portugese, the rulers of Vijayanagar, Mysore, Kerala etc. They struggled against odds with success and distinction. The Keladi kings seem to have played a glorious part perhaps as glorious as the Pallavas of South India.

Another importance of this work is that it is a treatise on Indian polity. The work is roughly a composition about the beginning of the 18th century (1700) A.D. It deals with politics extensively. The author follows the great political writers or ancient India such as Bṛhaspati, Śukra and Kauṭilya. The institution of Kingṣhip, townplanning and architecture, rules and laws of war and diplomacy, the manoeuvring of the army, royal insignia administration of justice, and other aspects of the Arthaśāstra are given with details which are not to be found elsewhere. Instructions regarding the Government of land and the duties of a ruler are given in 50 stanzas (Kallolao, V. Taranga IV.). The chief qualities of a king and his duties, levying taxes, building forts, fighting forces etc., are categorically given. (*Ibid* Taranga VI.) Friends of kings and Śakti Trayā are discussed. Tarangas XI and XII deal with the anointing and the coronation of king besides details on *Ṣāḍguṇyam* or the sixfold policy.* While the art and science of war are given with instructions in detail in Taranga XIV, the qualifications and duties of officers are mentiond in the XV Taranga. The technical सप्ताङ्ग term is here mentioned not as limbs of the kingdom but, as limbs of the king. The seven limbs of the king are mentioned as queen, prince, wealth,

*To which Kautalya has devoted several chapters

sword, minister, horses and elephants. (V. 15,29-30) The local administrative units are given as Grāma, Khata Khārvata, Droṇa, Madamba, Paṭṭana, and Nāgara (Kall. VI Taranga 1.) Incidentally town-plannig and house-building are discussed. The necessity and importance of gardens or parks in cities are spoken of. (*Ibid* Taranga X.) ; as also the throne-room and the audiance hall (Taranga 1 of VII Kollola). In the same chapter are shown the duties of other officers of the King with etiquette during durbars, in receiving foreigners and so forth. The opening chapter of the VIII Kallola furnishes legal procedure or details as regards the administration of justice. Punishments for both civil and criminal offences are also given a number of miscellaneous subjects including painting dancing, religion. medicine, chemistry and philosophy are discussed in this great work. In fact here we get valuable information regarding different departments of Hindu culture. Besides faithfully transmitting traditional oriental lore it is replete with historical interest. Specialists interested in Indian culture will find in this work written in simple and lucid language a valuable source of information. The editors and publishers of this monumental work deserve the grateful thanks of all oriental scholars.

89.—Notes on Mahābalipuram and its Bas-Reliefs.

R. Gopalan M.A., University Research Scholar, Madras.

IN this paper an attempt is made to carry back the age of Mahābalipuram to the second century A. D. and the references to it in Sangam work and classical writings are pointed out. The connection of the place with the Pallava kings is then discussed in the light of the monuments and the references to it in the *Avantisundarikāthāsara* and *Nalayiraprabandham*. The identity of the royal sculptures at the Ādivarāha cave is then dealt with and the conclusions of the late H. Krishnasastri are proved to be incorrect. The possibility of identifying more royal portrait-sculptures in the Dharmarāja rath and other monuments is indicated. The age and identity of the so called bas-relief of 'Bhagiratha's Penance' are discussed and established tentatively. Conclusion on the place of the monuments and epigraphs of Mahābalipuram in South Indian architecture and epigraphy.

ARABIC AND PERSIAN SECTION

VI.

90.—Fairs in Pre-Islamic Arabia.

A. Siddiqi, M.A., Ph. D., Professor, Dacca University.

IMPORTANT fairs were held in the different parts of Arabia before the advent of Islam. These fairs were centres of various tribal and national Arab activities. References to them are found in abundance, in the pre-Islamic Arabic literature in the works on Tradition and Sīrat, as well as in books on the History and Geography of Arabia. But, so far, no serious attempt has been made to use and systematise these scattered materials. Of the only two books that deal with the subject a little seriously, the one (بلوغ العرب in Arabic) is unauthentic, and the other (Arabischen Heidentum, in German) is too brief and sketchy.

The fairs which are known as مواسم العرب and also as اسواق العرب were held at ذوالمجنة , ذوالمجاز , عكاظ نطاة , الحباشة , البدر , العصبة , ذوالمزاحم , عمان , صنعاء , الشحر , دومة الجندل , صحار and other places.

All these fairs were held within the months of general peace when all the tribal hostilities between the different tribes were suspended throughout Arabia.

The Calendars followed by the Arabs in the different parts of the country, were different, but a little before the advent of Islām all of them were unified and commonly accepted on the basis of the lunar months.

The fairs themselves were connected with the worship of idols or with a visit of their temples. Through the influence of the times and circumstances, however, their religious character was left in the back-ground and by and by their social aspect came to the fore-front.

Thus, there came the Princes with the greatest pomp and parade, there showed the generous Arabs their greatest generosity, there recited the famous poets their choicest poems and there delivered the great orators their best speeches. In short all the great minds and personalities among the Arabs of those days vied in greatness and glory in some of these fairs. A serious study of these fairs and of the many-sided activities of the Arabs in them, will

throw a flood of light on their manners, customs, social life, general standard of civilisation, and on their "Weltanschauung."

The different fairs differed in the degree of their importance. Some of them were famous throughout Arabia, in which people of different tribes from the whole of the country took part, others were of provincial or local importance only and were attended by the members of some particular tribes.

Great care was taken to prevent any clash of arms between different tribes or sub-tribes, in these fairs. At 'Ukāz there was one Ibn-Jad'ān with whom all those who came there had to deposit their arms which were returned to the owners at the time of their departure

With the advent of Islam and disappearance of the idols and their worship the fairs also came to a close, the last of them being the سوق الحباشة which was closed in the year 97 A.H.

91.—An appreciation of Pre-Islamic Arabic poetry with Special reference to the poetry of an-Nābighah-adh-Dhubyānī.

'Ābid Ahmad Ali, M.A., Lecturer in Arabic, Muslim University, Aligarh.

(1) Nature of pre-Islamic poetry.

(2) Difference between pre-Islamic and post-Islamic poetry; Mutanabbī and Nābighah compared;

(3) Evolution in Arabic poetry from 'pictorial' to 'ideal'; the primitive stage of Arabic poetry; imaginative and not reflective; Arab poets; extra-ordinary power of extemporisation; a word could suggest him a poem; he could work up his poem with 'cues'; analysis of a poem; the Arab possessed a fervid and highly excitable imagination; the pre-Islamic poet was very digressive; no artistic unity in pre-Islamic poetry; Arabic poetry is nothing but a word-picture—the pictures lacking power and gorgeousness; Arabic poets' admiration for the grand sights

of nature; the use of picturesque and long similes; rhythm, the most important unifying factor; long similes; stock similes, etc.

4. Pre-Islamic poetry compared to painting.
5. Diction of Arabic poetry.
6. Characteristics of Nābigha's poetry:
   (*i*) Natural, simple and easy.
   (*ii*) Religious influences on his poetry; ethical and moral ideas
   (*iii*) His fear ef crowned heads.
7. Retrospect.

92.—The Scientific Spirit in the Qurān.

Khwajah Abdul Wahīd, Secretary Islamic Research Institute, Lahore.

IT has been shown in this paper that at a time when the world was devoid of all reasoning and the true scientific spirit, when every natural phenomenon was attributed to supernatural causes, when observation and experiment were considered below the dignity of a learned man, when the system of nature was given in the hands of a host of deities who were controlling it without any central purpose and according to their whims, the Book of Islam encouraged the use of the senses and the powers of reasoning, taught that every effect was preceded by natural causes, infused the method of observation and experiment upon which every scientific hypothesis should be based, and stated that this vast universe was no purposeless system set agoing under the conflicting instructions of a million deities but a system designed with a purpose and set to work on laws which hold good everywhere and at all times. Thus it was the Qurān that for the first time in all history laid the basis of real science as a consequence of which the Arabs were infused with a spirit of scientific research which resulted in the preservation, correction and perfection of the knowledge of the ancient nations like the Hindus and the Greeks and the creation of new branches of knowledge on which alone could scientific research be based.

93,—The Qurān and Freedom of Will.

Muhammad Sadr-ud-Dīn, M.A., D. Litt., Professor of Arabic, Govt. College, Lahore.

WESTERN scholars have taken the Easterns generally and the Musulmans particularly to be fatalists, ascribing their weakness and the decline of their power to their belief in Fatalism. I have nothing to say against this or in favour thereof, for that is a quite different subject, but when they say that one of the chief causes of the Musulmans being fatalists is that they are the followers of the Qurān and that the Qurān makes them fatalists, we have to pause and to see whether they are true in saying so and whether the Qurān really makes them fatalists and whether God according to the Qurān has not allowed them any freedom. In this paper I have tried to examine this by quoting the translations of some of the relevant verses of the Qurān and have left it to the judgment of the reader to decide whether the Qurān makes its followers fatalists or leaves for them any liberty But to make my thesis fully intelligible and comprehensive I have thought it proper to settle first of all what is the real meaning of the expression " freedom of will, " for unless we have a clear conception thereof and have something decisive before us it is no less than a waste of time to quote the verses of the Qurān in this or that connection. For this purpose, I have called a great scientist of Europe to my help and have given in some detail his views about the " freedom of will. " To be very brief, he says that freedom may be divided into three kinds 1. Absolute or unconditional liberty 2. Conditional liberty and 3. Negation of liberty or Fatalism. As for the first, that is, unconditional or absolute liberty, he says that it does not exist at all and no wise man believes therein excepting some superficial minds who are given to licence and do not understand what human liberty means. As for fatalism he says that some great men believe in it and have strong reasons on their side He himself believes in the conditional liberty and proves it with very strong reasons.

Absolute liberty being found nowhere in this world, there remain only two things, fatalism and conditional liberty or determinism. The utmost a man can do in this world is not to attain to absolute liberty, because that is

impossible, but to understand the conditional liberty which he enjoys, to appreciate it fully and then to utilise the same to the best of his powers for the benefit of his own individuality, his own community and more than anything else, of the members of the whole human society. But it is not so easy to do all this as to say it out in a few words. For this purpose he must understand the laws of life, and the laws of the human society and must make up his mind to act up to those laws in order to achieve his high aim.

The Qurān has explained the laws which are necessary for the progress of man in this world as a member of the whole human society. Let us see now, whether the Qurān allows to its followers that conditional liberty which is believed in by the great scholars and scientists of Europe and which is very necessary, nay, indispensable for the progress of individuals and nations in this world. We should therefore refer to the paper which I have written on this subject and having read it carefully, to decide without any bias or prejudice, whether the Qurān is in favour of "freedom of will" or against it.

94.—The Position of Witness in Islamic Law.

Z. H. 'Alawī, M.A., Inspector of Arabic Madrasahs and Muhammadan Schools, U. P. Allahabad.

(1) Definition of witness in Islamic Law, its criticism and comparison with other laws.

(2) Explanation of شہادۃ الاہل والفرع and discussion of the conception of the words عدول and شاہد

(3) Was the witness in Islam, as in old English law, a witness to character? But he usually appears as a witness to facts. The discussion of this apparent discrepancy and explanation of شاہد and شاہد مزکی

(4) The non-Muslim witness, the admissability of their evidence among themselves and for and against Muslims.

(5) The contradiction between two ideas; only certain people could be witness and that a witness must have seen the crime committed.

(6) Evidence of experts and its value.

(7) The definition of licenced witness الشہود, their need in civil cases. The kind of the people selected for it, their position and status, the letter patent for their appointment.

95.—Ed Dajjāl—Antichrist.

A. S. Tritton, M.A., D. Litt., Professor of Arabic, University of Aligarh.

Ed Dajjāl, as described in Muslim tradition, is not an invention of Islam but is an inherited figure.

The idea that the forces of evil culminate in a point of resistance to God before the final triumph of good, is found in Jewish books. This idea was elaborated in Christianity and was passed on to Islam. The proofs of these statements are:

1. The same ideas and similes are common to the story in all three religions.

2. The same incoherence and repitition is found in all, because different expressions of the same idea have been combined into a mechanical mixture rather than an organic whole.

3. In the Muslim tradition is at least one phrase which points to an omission earlier in the story. Whoever it was who collected these traditions was working with existent material.

4. Islam has added nothing new except a few details.

96.—Some Peculiar Aspects of Arabic Philology.

Hāmid Hasan Qādirī, Lecturer in Persian and Urdu, St. John's College, Agra.

1. The language of a nation claims our best attention and if we begin to study it on right principles, it is likely to prove a true mirror of the civilization or barbarism of that nation. The poor stock of a language is generally a clear proof of that nation's ignorance and lack of civili-

zation It is possible that a traveller may give out a plain story in wonderful colours, or a historian may turn a fiction into a fact, but when the words of a language express an idea, a habit or a manner by their letters and vowel marks, by their pronunciation and formation, our mind does not entertain the slightest doubt as to the truth of their signification.

To illustrate this fact, I have selected Arabic language, because of all the ancient languages it is the only one which is alive, intact and immune from changes, and which bears the very same features that were peculiar to it, thousands of years back.

2. That Arabic is the parent stock of all languages is proved by historical sequence of facts.

3 Some chief characteristic features of Arabic illustrated by new and original examples :—

(*a*) Richness and vastness of its lore.

(*b*) Extensiveness and intensiveness of its vocabulary *e.g.*, Arabic equivalents of man ; wonderful comprehensiveness of خمر (Khamr), جلد (Jald).

4. The meaning of an Arabic root, which generally consists of three letters, pervades all its derivations, even if the order of the root letters be changed *e. g.*, the root letters ح-م-ل imply the idea of heaviness and is kept up in all the possible words derived from the same root—محمل (burden). حلم (forbearance), حما (strength), ملح (corpulence), لحم (flesh), لمح (fleshiness of face).

5. Even the first two letters of an Arabic root have a particular signification which lurks through all its derivations. Amply illustrated, for example ج-ل imply the sense of show which is found in all the words beginning with these two letters—جل (mast of a ship), جلال (glory) جلب (to draw), جلح (baldness of head), جلم (new moon), جلوة (splendour), جلى (clear, bright), etc.

6. The completeness of Arabic Etymology in general and of Parts of Speech in particular is the resultant of

natural predilections and characteristics of the Arab nation, *e.g.*

(*a*) Extensiveness of Arabic Gender to all animate and inanimate objects.

(*b*) Extention of Gender beyond Nouns and Pronouns to Verbs and all kinds of Adjective.

97.—The discovery of America and the Gulf Stream by the Arabs form the evidences of Koran about the 5th century A. D.

R. N. Saha, M. R. A. S., Benares.

Every day new evidences are displacing many of our out-worn beliefs. The effect of modern discoveries show that there were at least six pre-Columbian discoveries of America:—

1. The Norse discovery of America about the 9th century A. D.

2. The Celtic discovery of America.

3. The Italian discovery of America about 1380 A. D. by Nicolo and Antonio Zeno, the Venetians.

4. The Danish discovery of America by John Scolus twenty years before Columbus.

5. The Jewish discovery of America.

6. The Basque or the Kolarian discovery of America.

There were at least two Western routes by the Atlantic. The Basques were the Kols or the Kolarian colony from Bengal established in France, Spain and North Africa according to W J. Edmandeton Scott, shown in his Indo-Bantu migration map, 1921. The Basque mariners found their way to Great Britain with their elephants long before the Roman occupation and might have discovered New Foundland by the North route. There were also two Eastern discoveries of America from Bengal by the Pacific route as has been observed by Prof. G. Elliot Smith in his work "Elephants and Ethnologists" in 1924.

The internal evidences from the Koran in "Al-Fāṭir," "Al-Furqān" and "Al-Rahmān" distinctly show that the

Arabs discovered the Gulf Stream and America about the 5th century A. D.

(Vide Koran by Maulavī Muhammed Alī, 1917 edition, page 103 No. 12 to 25, page 849 No. 12 and page 781 No. 53).

[*N.B.—The three extracts* in Arabic characters would be printed in my full paper.]

The United States counter current which extends between the Gulf Stream and the coast to Cape Hatteras and Florida conveys southwards enormous masses of ice with immense quantities of stone and earth. As this fact is noted in Koran it therefore shows that the Arabs or the Arabian Basque people of Africa discovered the Gulf Stream. The six adjectives—'adhbun, furātun, ṣāi'ghun, sharābuhū, milhun and 'ujājun in describing the two kinds of ocean currents or rivers in ocean refer distinctly to the Gulf Stream of Mexico.

They also refer to oyster and pearl-fishing industry undertaken by the Arabs near the Gulf of Mexico, where two kids of ocean currents are to be observed, flowing in two directions without any wall between the two. They also refer to the Arabic fleet of big boats which looked like mountains from the coast of Mexico. The nouns "al-Lu'lū" and "al-marjān" refer to the Arabic Pearl and Coral fishing industry.

Availing themselves of the ocean current of the Atlantic, the great equitorial current moving westward from the western coast of Africa to the coast of Brazil and the Caribian Sea and thence northward to the Gulf Stream the Arabs discovered the Gulf Stream and established their pearl-fishing and coral-fishing at Mexico and at Brazil at least about the 5th. or 6th. century A. D.

Prof. Gaudefroy Demombyne of Paris observes also that "from the evidences of some Arabic Mss. it is clear that the Arabs have had the knowledge of South America or Brazil without doubt about the first century of Hijrah and long before the Spaniards and Portuguese had accomplished their illustrious voyages."

From " Bahār-i-Islām " a Persian Ms. written by Ullume Ibn Ladni about the 9th century A. D. it is also known that the Arabs were to Brazil after the time of Mahomed about the 7th. century A. D.

98.—A Ms. of Nāṣir 'Alī Sarhindī's "Religious" Mathnawī.

Na'īmur-Rahmān, M A., M. R. A. S. (Punjab), University of Allahabad.

1. A brief account of the Collection of Persian and Dakkhinī Mss. of poems among which is comprised the Ms. of the "Religious" Mathnawī of Nāṣir Alī of Sarhind.

2. An account of the Mss of some other copies of the Mathnawī available in some English, German and Indian libraries.

3. (*a*) A comparison of the dates of all these Mss. and the fact established that the present Ms. of the Mathnawī is the oldest so far discovered, having been written nine years before the author's death.

(*b*) The poet's *Dīwān*, its dates of publication. The *Dīwān* does not comprise this Maṭhnawī.

4. A brief account of the life of the poet.

5. Number of verses in the Mathnawī, and the variety of their metre. Condition of the MS. and its script.

6. A resume of the poem, with a view to give a detailed idea of its contents, diction and style

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99.—Ādīna Beg, the Governor of Lahore.

Fazl-i-Haqq, M.A., P. E. S., Government College, Lahore.

DECLINE of the Delhi Sovereignty and the Punjāb. Misrule in the Province. Ādīna Beg; his early life; his rise to power; invasion of Nādir Shāh; Ahmad Shāh and the Punjab. His successors; Ādina Beg as governor of Jullundhar Doāb. The rise of the Sikhs; Ādīna Beg and the Sikhs; Ādīna Beg and the Marhattas; Ādīna Beg at Lahore. His death; his character.

100.—Formation of the Aorist in Persian—a common error in the rules on the subject.

Dīn Mohammad, Simla.

THERE is no definite rule on the formation of the Aorist (مضارع) in Persian. A sort of rule is given on the subject in works on Persian grammar, which being long, complicated and vague, is more confusing than perhaps the absence of any rule would be

2. This is due to lack of appreciation of the true relationship between Persian and the parent language Pahlavi.

3. A short and simple rule does exist in Pahlavī and Persian, which the Persian grammarians have so far failed to note owing to their neglect of the study of Pahlavi. The rule is identical in both Pahlavi and Persian, and may be described as below :—

(*a*) The Aorist (مضارع) is derived from the Infinitive (مصدر) and not from the Past-definite (ماضی) as is erroneously supposed.

(*b*) Besides the generally accepted

ت ن د ن   t n, d n

there are two other terminal signs of the Infinitive (مصدر), *viz*:—

ی د ن   i d n

س ت ن   s t n.

These two, as a rule, have been overlooked by Persian grammarians.

(*c*) The Aorist is formed by substituting for the infinitive termination, the following :—

ی د   i d

sometimes the former letter, *i.e*

ی   i

is dropped in both the languages.

4. The object of the attached paper is to discuss this rule and to explain any anomaly that may appear to arise when applying the same to Persian grammar.

101.—"Amīr Ul Umarā 'Alī Mardān Khān," The Engineer in Chief of Shāhjahān's Time.

Mohammad Abdulla Chughtai, Lecturer, Islamia College, Lahore.

1. His Early life.
2. His presentation to the Darbār of Shāhjahān.
3. His capacity as a General Manager.
4. As Viceroy of Northern India.
5. The Irrigation system of the Punjab.
6. The Buildings made under his directions.
7. His Military activities.
8. His love for Literature.
9. His death and his family after him.

102.—Hindus and the study of Persian in the Pre-Moghal period.

Syed Muhammad Abdullah, M.A., M. O. L., Research Student in Persian, University of the Punjab.

BEFORE the advent of Islam, there had been mercantile relations between the Arabs and the Hindus. During the Caliphate of Omar, the Second Caliph, (15-16, A. H.), the Arabs were at the coast of India. But it was under the command of Mohammad-ibn-Qāsim, mainly, that Sindh became under Muslim rule.

When the Caliphate was transferred from Damascus to Baghdād, we see a commencement of literary relations between the Caliphate and the Hindūs. It was during these days that most of the Sanskrit books were translated into Arabic and Hindu Scholars and medical men were appointed. Besides, we observe a galaxy of talents among the newly converted peoples of Sindh, well-versed in Islamic Sciences. The communion of the Hindus with the Muslims soon got cut off. This short period of Arab rule has got great cultural effects, which, to some extent, became helpful to the spread of Muslim culture in the subsequent period.

Except for cultural results, Arab rule has got nothing to do with the promulgation of Persian, because it was after the invasion of Mahmūd, that the Hindūs became in close contact with the Persian-speaking people. History shows that under Mahmūd and his successors, Persian was known and spoken by the Hindūs of Northern India. (1) Ghaznah had got an overwhelming Hindū population. (2) Hindūs were appointed on important posts. (3) Persian had greatly influenced the dialect spoken in Northern India. Prithvī Rāj Raysā is mixed up with Persian words. Under the Ghorīd rule, Persian was doomed to suffer and the process of assimilation that was going on, was checked. Yet since the Ghaznawī rule, there had sprung up a new language in the Panjāb, which in latter periods gained the position of "Lingua-Franca" of India and its general acceptance had a serious effect against the spread of Persian.

Reasons :—

1. It was spoken by Musalmāns as well as Hindūs.

2. In the period of "Religious Activity" that followed the Ghorīd rule, abundant literature was produced in Hindi by learned men and saints of both communities. These philosophers appealed to masses and therefore expressed their thoughts in Vernacular. This is why Persian was ignored by Hindūs as well as by Muslims and we see a scarcity of its literature in that period.

During the reign of Sikandar Lodhī, there was a reaction in favour of Persian. The Emperor gave orders to Hindūs to learn Persian. Very little attention was paid to the order, yet since that day, there begins a new epoch in the history of Persian language in India The wholesale acceptance of Persian, however, took place in the reign of Akbar the Great Moghul.

Causes which prevented the Hindus from acquiring Persian before the Moghul period :—

1. Religious differences.

2. Non-interference of the Muslims in the affairs of (Village people) Hindu population.

3. Spread of Hindi :—Hindi was used in the Revenue Offices, and therefore, without further exertions to acquire Persian, one could get appointment.

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103.—Fughānī.

M. 'Ilm-ud-Dīn Sālik, B.A., Professor, Dev Samaj College, Lahore.

1. Detailed life of *Fughānī* gathered from the various sources especially from his own writings.
2. Persian poetry before *Fughānī.*
3. Fughānī school of Persian poetry and chief characteristics of this school.
4. Imitations of Fughānī.
5. Decline of this school and its causes.
6. Position of Fughānī in Persian Ghazel.

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104.—The Peacock Throne—a synopsis.

M. Abul Latīf Khān Qādirī, H. P. Lecturer, Government Intermediate College, Jhansi.

1. Introduction—Mughal Court.
2. Be-Badal Khān, under whose supervision, the Peacock throne was constructed.
3. The description of the Throne.
4. An historical ruby.
5. Expenses.
6. Materials used in the Throne.
7. The year of its completion.
8. When was it used first of all ?
9. The Throne shifted to Shahjahānabād.
10. The deposition of Shahjahān.
11. The Kūh-i-Nūr.

12. Shahjahān's death.
13. Decline of the Mughals and invasion of Nādir.
14. The transfer of the Throne to Persia.
15. Death of Nādir.
16. Another rival Throne of the same name, made in Persia.
17. The present day condition of the Throne
18. Some other thrones bearing the same name.
19. A charge against Shahjahān refuted.

105.—The Magnum Opus of Muhammad 'Awfī, The Jawāmi-'ul-Hikāyāt.

M. Nizāmuddīn, Ph. D., Professor of Persian, Osmania University, Hyderabad, Deccan.

1. Observations on the life and works of the author Sadid-ud-Din Muhammad 'Awfi :—His correct Laqab, the three periods of his life, a review of his works

2. The position of the Jawāmi-'ul-Hikāyāt in Persian prose :—its value in the field of historical anecdotes—its typical sources—its encyclopaedic contents—its merits and defects analysed—its influence on later works—its Turkish Translations—its utilisation by Oriental scholars for various branches of study.

3. A conspectus of the sources of the Jawāmi-'ul-Hikāyāt—with a list of 37 important notices contributed to the literary history of Persia

4. Chronological arrangement and description of the Mss. of the Jawāmi-'ul-Hikāyāt with a view to establish a standard text.

5. A comparative index of the 100 chapters of the Jawāmi' based on the 14th century A. D Mss.

6. Table of contents of the Jawāmi'.

7. An account of the re-classification of the contents of the Jawāmi'.

106.—A Study of the Kulliyāt of 'Imād-i-Faqīh of Kirmān.

Mohammad Iqbal, M. A., Ph. D., Professor,
Oriental College, Lahore.

MANY details of the poet's biography as well as his religious views not mentioned in the Tadhkiras can be supplied from his own poetical works, which consist of:—(1) Five Mathnawī poems, (2) qaṣīdas, (3) ghazals and (4) rubā'iyyāt. Separate analyses of the Mathnawīs, *viz*:—

1. The Ṣafā Nama.
2. The Ṣuhbat Nama.
3. The Muhabbat Nama.
4. The Ṭarīqat Nama.
5. The Dah Nama.

The qaṣīdas of 'Imād celebrate the praise of the Muzaffari princes of Fārs and of some of the contemporary ministers and judges. Some remarks on persons in whose praise 'Imād composed his qaṣīdas. A comparison of his qaṣīdas with those of Salmān of Sāwa and references to contemporary historical events found in both.

The style of 'Imād's ghazals is much developed and graceful. They are comparable to those of Hāfiz and parallelisms are to be found among them.

The rubā'iyyāt of 'Imād.

RELIGION, MYTHOLOGY,
ANTHROPOLOGY.
VII

107.—The Reilgious conditions of the Thevāram Period (7th Century A. D.)

R. R. Subramanian, M.A., Lecturer in History, Maharaja's College, Vizianagaram, and Śankara Pāravatī-Prizeman for Research, Madras University for 1927.

Section 1:—The Revival begins in Chola.

DURING the 7th Century A. D. there was a rapid revival of Vedic Religion in Tamil Nāḍu[1]. Already the revival had begun. For, by that time several Śaiva and Vaiśnava saints had appeared on the scene and done some spade work to remove the weeds of the anti-vedic religions, and plant the seeds of the new Hindu Bhaki cult. Besides, in the 7th Century there were in the Tamil Nāḍu more than 220 Śaiva Temples of which as many as 153 were sung by Sambandha in Chola. In these Temples, there were regular Pūja and festivals[2]. From the existence of such a large number of Temples in Chola, and the production of a large number of the early saints[3] by the same land, we may infer that the revival began in Chola and spread to the other parts of the Tamil Nāḍu.

Section 2:—Popularity of Jainism and Sthavira Buddhism.

According to the Thevāram of Sambandhar and Appar (7th Century A. D.), not only Jainism but also Sthavira Buddhism was popular in the Tamil Nāḍu. Otherwise, why should Sambandha denounce both in all his hymns ? The evidence of Hiuen Tsang is apparently contrary to this view. He speaks of the popularity of Digambara Jainism and the general decline of Buddhism. But the Sthavira School[4] had a large clientele only next to Jainism. In one of his Madura hymns[5], Sambandha prays to Śiva to permit him to dispute with and defeat the Jains and revive the Vedas and Sacrifices. It contains the clue to the general tendency of his age.

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1. Tirumurai III, P 136 Alavai; VI, 48 Aur, VI, 52 Aiyaru
2. There are countless references to them.
3. Per. Chandi, Pural, Esipathan, Mulan, Chenyan, Irarpabai Letap.
4. The Tetar of Sambandha.
5. III, 136 Alavai.

3.—*Religious Persecution.*

It is contended by some that there was little or no religious persecution in our land. Whereas, the earliest literature of India, the Vedas, contain unmistakable hints about the contempt for, vilification of, and sanguinary wars with the unāryans. The Thevāram supplies some information about persecution at a much later stage, *i. e.*, in the 7th Century A. D. Some would brush aside the accounts in Periyapurāṇam (11th Century A D.) of religious persecution as historically valueless. Nothing can be a greater mistake. I have proved elsewhere[1] that many of the statements of Śekkilār, the author of the Purāṇa are well founded and not created by odium theologicum. So the accounts of persecution supplied by the Purāṇa may be taken as containing a large sub-stratum of truth. Cases of individual persecution as those of Appar and Mūrthi are not wanting even as late as the age of Rāmānuja

In the Purāṇa of Thaṇḍi, a pre-Sambandha saint, the Chola king drives out the Jains and pulls down their Temples. In the Purāṇa of Appar, the Chola King metes out the same treatment to the Jains of Palaiyarai near Kumba' oṇam. In the Purāṇa of Sambandha, the author narrates an instance of persecution at Tiruvothūr in Tondai Nāḍu. in addition to the impaling of 8000 Jains from the eight hills round Madura. The Pandya King converts many Jains and razes to the ground many Jaina Temples. Persecution might have set in by fits and starts in the age of Sambandha, but none can deny that there was persecution. Religious persecution was an acceptable notion in the days of Śekkilār who as a true Śaiva, exults in the persecution of Jains.

To those who reject the above accounts as fanciful, I should like to point out that they are based on the Thevarām which is accepted by all as authentic and historical. We get a few hints in the Śaiva pealter about the Jain persecution[1] by Śaivas. The import of the lines

1. My Sankara Parvati thesis, Madras Universtiy for 1927.

quoted below cannot be mistaken except as a reference to the destruction of the Jains.

It is not contended, however, that persecution was the rule. No doubt Śiva and Vishnu Temples stood side by side with the Jain. The Kalabhra King and persecutor of Murthi, Mahendra Pallava the persecutor of Appar and subsequently of the Jains, and Kun Pandya the Jain King subsequently converted by the Saint of Shiyali—none of these Sovereigns pulled down the Śaiva temples which stood unmolested in their Capitals. Sambandha freely criticised and denounced the Jains and Buddhists in every place he visited. Kun Pandya had a Śaiva Queen and a Śaiva Minister.

Section 4.—Degeneracy of Buddhism and Jainism:

I have dealt with, elsewhere, the various available archaeological and inscriptional evidences to prove the truthfulness of Sambandha's denunciation of the Buddhists and Jains in almost all the places which he visited. Even after making a large allowance for religious rancour, we must admit that Buddhism had degenerated into idolatory and Jainism had been reduced to the level of a rather indecent religion.

In the controversy[1] between Sambandha and the Buddhist champions Buddha Nandi and Sari Buddha, is brought out the sad state to which the religion of Gautama had come. The Digambara Jains were in large numbers[2] according to the boy saint and H. Tsang[3], and they wandered about naked for alms. Some of them are said to have worn mats[4] or red cloths[5], probably whenever they approached human habitations. Such a large number of people living on alms was economically wasteful. Their refraining from baths anh cleaning their teeth[6] lest they should kill microscopic germs must have appeared as gross perversion. Indeed, the Jain persecutors of Thandi would not allow him to enlarge the Tiruvalur tank lest he should kill frogs, crabs and worms in the course of his work. Far

(1) See Sambandha Purana.
(2) I, 37.
(3) Beal: Bud. Records.
(4) I. 10, 18.
(5) I, 24, 56.
(6) I, 13., II, 46,

be it from me to depreciate the value of the Jain tenets and rules of life. But the religion of Mahāvīra had fallen from its high level. No doubt, the constant references by the Śaiva pealter to some of the peculiar Jain habits and manners—plucking the hair instead of shaving it[1], eating myrabolam and dried ginger[2], observance of a large number of severe fasts and penances[3], were inteded more to show the religion in as bad a light as possible. No doubt, too much was made by the Śaiva saints of the Jain doctrine or no doctrine of *Asti Nasti* (=is, is not) which is obviously indefinite.

Mahendra in his Mattavilāsa (7th Century A. D.) depicts vividly the decline in the morals of the *Bhikṣus*. A Thevara hymn redicules the eating of fish[4] by the Jains and Buddhists.

Sec. 5.—The nature of the new Religion.

The real cause for the revival seems to have been the wonderful and infectious enthusiasm of the Śaiva saints. But be it noted that the revived *vedism* was far different from the old *pantheism*. It had absorbed in the meanwhile some of the tenets from the rival religions and become temple and idol worship. *Bhakti* or devotion to one God became the dominant feature of the new Religion which was absent in the original Buddhist and Jain religions. The latter were reforms of a puritan type over the Aryan Pantheism and the non-Aryan idolatory, but ultimately reverted to the original religion by degenerating either into Chaitya and Buddha worship or in Aruga worhip and meaningless doctrines and rituals. The revival of Agamaic worship so attractive to the masses and the opening of the sacred lore to the ordinary people in their own tongue by the Śaiva Pealter and the promise of salvation through the new worship from the ordinary household stage of life instead of the naked, austere stage of the popular Digambara Jain—these must have acted as great and powerful instruments against Jainism and for Hinduism.

The new Śaivism of Sambandhar and Appar was not mere idolatory. Uncertainty of life, contempt for body, and

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(1) I, 24.
(2) I, 8.
(3) I, 2, III, 130
(4) III, 104; II, 146.

worldness, and notions of *karma* and *māya* had become incorporated into it. But devotion was a surer vehicle to salvation than knowledge. A high conception of Śiva and temple runs through the Psalms. "Śiva is light and knowledge. Siva is everywhere. He is within me. My mind is his temple. I must lead a good and pure life. There is no other relation to me than God. He is my rock and refuge." Such valuable pearls of sentiments form the Thevaram. Especially Appar's hymns are noteworthy in this connection. There is no higher conception of religion than what is contained in them.

Section 6.—Conclusion.

As is natural, this religion also has declined in course of time on account of sectarianism and too much emphasis on the formal side of the religion. The dominant note in the religion of the Nayanars is a spontaneous outburst of devotion to God, our father and mother, and our everything, the spring and the Ruler of the Universe. Receiving from *Brahminical* philosophy the strong leaven of *māyā*[1] and the attachment to ritual, Hinduism in its turn became a theoretical good and practical nonsense.

Even in the age of the Nayanars, there was the seed of decline. The attachment to Śiva yogis and Śaiva symbols like Jaṭā, *Vibhuti*, etc., and the feeding of Śaivas by the pious and the building of Śaiva maṭhs – these in course of time widened the gulf between Śaivism and Vaishṇavism. The stories of Pugal Chola, Enadhi, Manakkanjaran, Sirappuli and Ammarneethi, five of the 63 Śaiva saints are illustrative of the growing importance of unessentials in religion and hence of the increasing decadence of true religion.

To sum up the reaction against Jainism and Buddhism and the Revival of Hinduism began in Chola. *Sthavira* Buddhism was popular in the age of Sambandha next to Jainism. There was persecution of Jainism in the 7th century A. D though persecution was not the rule. The cause for the Revival was the degeneracy of the anti-Vedic religions. Śaivism absorbed the essential features of

1. CF II, 100, 125 and VII, 4.

Buddhism and Jainism and emphasised on *Bhakti* an easy road to salvation for the masses without leaving the *gṛhasthāśrama.* The new Śaivism was not mere idolatory. Appar expresses the highest conception of religion in his hymns. Śaivism declines in its turn into gross Sectarianism.

108.—The Logos or the Brahma.

World's Debt to India's Spiritual Idealism.

R. N. Saha, M.R.A.S., Benares.

H. G. RAWLINSON rightly observes that India influenced the west very considerably from the time of the Phoenician traders about 1000 B. C. to the adoption of certain Indian philosophical ideas and religious customs by Greeks and Christian thinkers. Let us take a critical survey of the *symbols of creed and culture.*

The influence of India or its Vedic culture upon the early *Christian Church* might have spread through Egypt and Asia Minor. Neoplatonism bears traces of contact with eastern ideas. One Gnostic gem (as shown in the plate) shows the Vedic trinity of Śiva, Durgā and Gaṇeśa holding the *triśūla*, signifying the five elements. The catacomb of St. Pontianus shows the *triśūla* outline of the descending dove on the head of Jesus. The Kāma Deva riding on dove or pigeon carrying the message of love becomes the Holy Ghost, bringing the reassuring message from God to Jesus as a dove (shown in the plate).

The Gnostic gems show the God in three forms which are also manifested in the Feudal Heraldric symbols of trinity in France, Spain, Italy and England. The *Svastikā* cross and the device of two triangles interlaced was used by the Kabalists, Gnostics and Jews. Nicolaitante, an early Christian sect worshipped the serpant as a symbol of Christ. All religions are now considered to be essentially Divine. No religion it should be noted, was born of the medicine-man imposture, phallicism or so-called sex worship and magic into which it degraded again and again.

The Divine nature as sacrifice (Agnihotra).

Christianity adopted the Lamb, *Agnus Dei*, as the symbol of its Saviour. He is the *Divine Logos* or heavenly

fire. Thus the idea of Christ as a lamb is connected with the Vedic concept of fire, the *tri-yoni*, *tri-Śikha* or *Agni* as a sacrifice.

God is represented to appear to Moses as a luminous triangle. The Christian Saints are painted with a triangular effulgent mass surrounding their heads. The triangle and the lucky horse-shoe symbols are shown in the plate. The lotus or the *Brahma Vindu* becomes the luminous point, the *vajra*, the *maṇi* or pearl and the *padma* of the Chinese or the Japanese (*vide* plate).

The term *Logos* or *lego* in Greek is derived from the Arabic Logoth. *Dico* in Latin, *Udgītha*, *Gāthā*, *Vāk*, *Gourī*, *Gir* or *Nighaṇṭu* in Sanskrit and " word " in English (Sanskrit Varta, German Wort) has played a famous part in theology and philology. The doctrine of Logos or Śabda Brahma (Puruṣa or Divine Man), the divine word introduced into Christianity from Philo or Heracleitus resembles the personification of *Vāc*, Voice in English, *Lafz* (speech) in Arabic as the goddess of speech or *Suvacanī* in the Ṛg-Veda.

The opening of the fourth Gospel of St. John " In the beginning was the Word, and the Word was with God and the Word was God." refers to the Logos of the Veda as has been observed by Max Müller.

That Water was the primitive element and first work of the Creative Power is the consummate result of Indian Theology. This was borrowed in Genesis, " The spirit of God moved upon the face of the waters; and God said " Let light be and Light was. " This is the story of Svayambhū Manu, the son of Brahma, which explains the Vedic theory of evolution of the Universe.

Weber and Kennedy have discussed the resemblance between the Kṛṣṇa legend and the Gospel story containing the parallel of the story of the Massacre of the Innocents. The resemblances are something more than coincidences.

109.—The Logos of the Solar System or the migration of the Vedic Solar Cult.

R. N. Saha, M.R.A.S., Benares.

Vedic Solar Symbols.

BRAHMAN, the Supreme Deity is daily worshipped as sun through Gāyatrī or prayer to the sun. There is a reference to the stellar bull in the Ṛg-Veda (IV. 5. 38). The sun is Agni or fire with two faces. The four horns of the Vedic bull (like the Assyrian) refer to the two Solstices and two equinoxes as the *Svastika* form or cross of the sun. The three feet indicate the morning, mid-day and setting sun, like the three steps or the "triskeles" of Viṣṇu. The two heads refer to the sun illuminated on both sides. The seven hands show the seven colours or the seven steeds or rays of the sun. The three connections of sun rays mean the *trikalās, tri-lokas* or *Bhūh, Bhuvah* and *Svah.*

The realm of colours and forms, the Āditya and Ādityas (The one in Many.)

In the Ṛg-Veda (Book I Hymn 115) sun is called the soul of all that moveth not or moveth. From the sun to the soul of the sun or the "*Sat cit* Brahman" is thus revealed the "Virāṭ Mūrti."

The Egyptian Solar Cult. (Arabo-Egyptian).

Christianity of to-day maintains the solar cult in its festival of New Year's day, Good Friday, Easter Monday and the Christmas Day. In the Egyptian solar cult we could see the identical symbolism of the Hiudus. Like Śiva's *tri-mūrti* or Gāyatrī, the solar *tri-mūrti* of the Egyptian at dawn, noon and dusk is seen in the three spirits of the three birds, Bennu or three Hansas. The lotus as a sun symbol is visible as the infant *horus* (Bāla Arka) sucking its finger and rising from the lotus as a Brahma. The three primary colours red, green and yellow are also manifest in the painted red solar disc with winged twin serpents.

The Egyptian Nile God Nu, with the Nile issuing from his three mouths is similar to the origin of three streamed Ganges with Yamunā and Sarasvatī from the heavenly mount Meru. The worship of the Egyptian nine gods is identical with the Vedic worship of the *Navagraha* planets.

The Babylonian Solar Cult.

In the Babylonian zodiacal gods we see fish-headed god Oannes very like the *Mīna* Avatāra of Viṣṇu man-headed lion with four horns, (2 Solstices and 2 Equinoxes), man-headed bull with four horns, eagle-headed man, Solar god holding ram or goat. The worship of the Egyptians, the Babylonians and the Arabians were both luni-solar like those of the Hindus.

The Christian Solar Cult.

The Pass-over Feast of the Jews borrowed from the Egyptians is solar worship handed down to become the supreme festival of Christianity in which it has adopted the symbol of the lamb (Agnus Dei) from the constellation of the Ram to celebrate the spring equinox.

The Virgin Mary with the Holy Child Jesus can be traced to the Egyptian Isis with the infant Horus of the rising sun and thence traced to the constellation Virgo or *Kanyā* with *Skanda (Apām Napāt)* shining in the zodiac of *Śiva's* sky.

The migration of symbols with *the spread of Vedic heteolithic culture in all Eastern and Western lands*—thanks to "imitative unity," or "psychic unity" shows unmistakably the fundamental unity of race.

Horus or *Śiva* or Janus still rules the affection and worship of Europe with a change of names. On analysing the development of Christian solar symbols we see the various combination of the cross and the crucifix as *pratīkās* or *pratimās* of the Hindus. The development of the Christian solar symbols is as follows :—Cross and its varieties. Crux Immissa or Capita, Crux Commissa or Ansta or the Egyptian Cross, the Tau Cross, Crux Decussata, St. Andrew' Cross of St. Anthony, the Greek Cross, the Maltese Cross, the Geneva Cross, the Svastikā Cross, the Inonan Cross, the Vatioan Cross and the Caduceus or *Śiva liṅga* Cross. 2. Cross and Lamb of God (as Vedic *Agni* or Sun in Aries). 3. Cross or Crucifix (*Pratīka* and *Pratimā* combined). 4. Cross and twelve images (as *Ādityas*). 5. Cross and five images (as *Pancha Devatās*). 6. Cross with three images (as *Trimūrti*). 7. Three Crosses (as Trinity).

The Crucifixes or Panca Devatās.

In the Crucification Ivory Diptych of Rambona said to be of 9th century A. D. we see the human figures of sun and moon (Sol and Luna) bearing over the cross and crucifix with the images of Virgin Mary and St. John.

The Christian tri-murti symbols.

(Perpetual sound, light and motion).

One Gnostic gem shows the Vedic trinity of *Śiva,* Durgā and Gaṇeśa holding the *triśūla* signifying the five elements.

The name and form of Christian solar symbols.

The *Trimūrti* or *Trāiliñga* symbol of Jesus or Śiva as snake, lamb (Aries) or lion (Leo) and dove are all solar *pratīkās.* Christianity even accepted the authority of the Veda in the word " Amen." Thus Christ as the Sun of Righteousness is Śiva, Viṣṇu, Brahmā, Gaṇeśa or Janus, Agni or Surya, five in one as is evident from the symbols. The institution of pilgrimage among the early Christians and the custom of marking the forehead with cross marks can only assign *Christianity as an oriental creed.*

The Moslem solar symbols.

Mahomedanism as the reformed religion of Abraham or Brahmā, may, therefore, be considered even older than Christianity. The mosque shows the trinity of Śiva. The Moslem trinity is seen in the three *Allahas* or three Crescents like the combined three crescents which form the shape of Vedic " *Om* " symbol. In the " Amen " or the Alif, Lām, Mīm symbol in Koran Mahomed has thus preserved the authority of Veda.

Various identical solar symbols (the one in many).

The Vedic Agni or the sun in aries is repesented with seven hands and seven tongues. Jesus is represented as the Lamb of God. (*vide* St. John I. 29). He is the *Agnus Dei.* In the Book of Revelation (Chapter V. 6) we read of the mystic lamb with seven horns and seven eyes. This is directly derived from the Hindu symbol of Agni seated on the lamb. He is the Amoun Ra or the Ram-headed

deity of Egypt. Brahmā, the father of Agni is also represented by Aries sign as "Dakṣa Prajāpati". He is the Arabian Ibrahim with seven arrows and seated on the lamb. Agni is the son of Brahmā so is "Atar", the fire god, the son of Ahur Mazda of the Zorastrians. The solar face is plainly visible in the Bostan or Bohistan figure of Zorastr (Azar Dosht). The fire god Azar Dosht or Ahur Mazda of the Zorastrians emerging from the solar disc holds the "*sudarśanacakra*" in his hand.

The Svastika as a solar symbol represents the four cardinal points or the Solstices and Equinoxes as in the Ujjain coin symbols containing "*Om*" letters. In Crete we see similar Ujjain solar symbols. The migration of the symbol of the elephant-headed god Gaṇeśa as depicted in the Codex Borgianus, the Codex Cortes and other early American manuscripts of Maya Artists proves that the Vedic astronomical episode and culture spread from Bengal into America the far East as they once migrated into the extreme West from "the Ganges to Ireland" as the identification of the gnostic gem depicting Gaṇeśa trinity clearly shows.

The four-horned man-headed winged bull of Babylonia is the solar god Merodach and is similar to the four-horned Agni Vriṣabha (indicating Solstices and Equinoxes) or *Śabda Vriṣabha Mahādeva* of Ṛg-Veda. The Obelisk is a solar linga of Egypt similar to the Hindu *Aruṇa Stambha* of Konark and Sārnāth. The four-lion pillar surmounted with the solar *cakra* and *triśūla* of Sārnāth and Sanchi, the Viṣṇu Iron Pillar of Delhi, the Besnagar Garuḍa pillar whether as Sūrya Dhvajā, Viṣṇu Dhvajā, Siva or Triśūala Dhvajā or Candra Dhvajā are all mighty columnar solar *liṅgas*.

The Solar Symbols in Temple, Church and Mosque.

The Egyptian temple with the eyes of Horus and the solar disc with winged twin serpents in three colours over the arch, the Babylonian shrines with sun, moon and star symbols as also the two bulls (day and night) with the *triśūla* or eagle (Garuḍa) standards, the Hindu temple with the sun, moon, *triśūla* and snake symbols, the Roman temple of Sol with the standard of eagle and the *triśūla* with three discs, the Christian Church with the sun, moon

or solar cross on the solar globe, the Hebrew temple of Solomon with the sun and moon symbols, the Mahomedan Mosque with the solar symbol of the snake over the domes (three or five) and the solar lotus discs over the arch. the ancient Persian or Zorastrian fire temple with the *triśūla* emblem as seen in the Baku fire temple near the Caspian sea, all show various solar symbols in the House of God, the " Bait Allah " or the " Pitha Sthan " of all nations.

110.—The logos or the Brahman.

Dr. R. N. Saha, M. R. A. S., Benares.

Christianity as an offshoot of Brahmanism.

THE influence of Vedic culture upon the early Christian Church might have spread through Egypt and Asia-Minor. One Gnostic gem shows the Vedic trinity of Śiva, Durgā and Gaṇeśa holding the triśūla signifying the five elements. The Catacomb of St. Pontianus shows the *triśūla* outline of the descending dove on the head of Jesus.

The divine nature as sacrifice or Agnihotra.

The Logos or the Vedic *Om* is Agnis's mouth. Agni is the son of Brahmā. The god Agni has his Vāhana. The idea of Christ as a lamb is connected with the Vedic concept of fire, the *triyoni*, *tri-śikhā* or Agni as a sacrifice.

The opening of the fourth Gospel of St. John " In the beginning was the Word and the Word was with God and the Word was God " refers to the Logos of the Veda as has been observed by Max Müller. The Vedic Agni or the sun in aries is represented with seven hands and seven tongues. Jesus is also represented as the lamb of God in St. John 1, 29. In the book of Revelation we read of the mystic Lamb with seven horns and seven eyes (Ch. V. 6). This is directly taken from the Vedic symbol of Agni.

Śiva-Budhism in Greece and Rome.

The Vedic geomatrical *Pratīka* idea was taken up by the Greeks together with the *Pratimā* or *Devatā* idea. Plato said as God geometrises, the whole universe geometrises. There is a parallel between the gods adored in three forms in Egypt, Greece, Italy, Arabia, Persia and India

which were subsequently carried further by the Hindu mission into China, Japan, Pacific Islands and even to Mexico and Peru by Bengali Hindu colonial expansion. Fliders Petrie rightly observed that Greece and Italy did not civilise Europe; they only headed the civilisatiou for a brief period.

Of all nations Greece is the most akin to India. In studying the Greek Pantheon we find Śiva as *trilocana* becomes Zeus with triopthalmus. Śiva as father Janus or Ganeśa, the divinity with two heads and forms, the leader of the Deities gave civilisation to ancient Rome. The Śiva's *triśūl* is seen in the snake entwined rod of Hermes. The rod is the *Liṅgam* as seen in the Chowki Ghat Mercury's Canduceus at Benares.

Śiva-Buddhism and its symbols in China and Japan.

China and Japan, like India, illustrate the principle of religious continuity. Vedic Śaivism or Brāhmanism or the Solar Cult went on its missionary career from Bengal long before the advent of Gautama Buddha.

Mr. Athol Forbes observes that there or over a thousand cave temples in India and all of them are crowded with *liṅgam*. The Elephanta, the Ellora, the Ajanta or the Gopuram disperse the air-bubbles of a Buddhistic India. Scholars in their zeal to prove the ascendancy of Buddhism have greatly minimised the Vedic Brahmanic culture and rites. The saman Deva-Raja in Ceylon is the Solar God Indra on his (7 tusked) Elephant and is not a Buddha. The Buddha of Ceylon is also the serpent-headed Śiva.

The origin of the Buddha image.

The doctrine of Logos, the Śiva-viṣṇu Solar Pratīka symbol of *Om* or Vom with its concept of the five elements (Vedic Śūnya-vāda) and the five senses (*Panca Skandha*) were adopted by the Chinese and the Japanese in their turn. The doctrine of the Logos in the *Pratīka* form of the elemental *stūpa* (*Panca Dhātu*, or *Dhātu garbha*) or liṅga travelled with Śaivism to China, Japan and Korea and became the five *Pratimās* or *Dhyāni* Buddhas (*Panca-kara, Panca Skandha*), the *Panca Devatās* or the *Pancha Gaṇeśa* signifying the worship through the Senses and the Elements, mind or matter, *Yukti* and *Bhakti* cult of Hīnayāna and Mahāyāna.

Hindu elements in Budhistic Sculpture

(Pratīka and Pratimā Symbols.)

There is a common Svastikā, Rājasika, and Tāmasika art in all Buddhistic sculpture. The same elemental "Abarahkha" votiva liṅga or *stūpas* are found in Buddha Gaya, Benares, Nepal and Tibet. The Sanchi and the Bhilsa topes carry the *triśūla* symbol as the "Abarahakha" or five elemental *triśūla* the Vedic *Pratīka* or *Naya* philosophy and the *Bhakti* or the *Pratimā* cult were imitated by the *Hīnayāna* and *Mahāyāna* Art of later Buddhism.

Logos or Om the one materio-spīritual symbol of culture and creed.

Thus the Logos or the Satcidānanda Brahmā by the ever-changing name and form becomes god Śiva in 8 forms or Viṣṇu in 10 forms (8 varga letters and 10 numerals) of the *Sphoṭavāda* grammarians which also gives rise to the Brahmavādi's doctrine of unity in Trinity, the doctrine of the five *Devatās* (elements) and the ten *Avatāras* or ten *Mahā vidyās* (the 50 *Varṇa mātrikās* or letters and 10 numerals).

The similarity of Arabo-vedic culture.

The Vedic Hindus and the Arabians were both worshippers of Brahmā, Al-lah-Akbar, Al-lah or Devī or the Sun as Viṣṇu or Agni Liñga Śiva. The Arabo-Vedic connection cannot be much longer hidden. The Arabic Brahmā, the idol? Al-Khulusa, Divine Essence or Silf having the red colour of the rising sun, held seven arrows representing the seven primary sounds or the seven colours of the rays of the sun. The Istakh which means a lamb was at the feet of Brahmā, Hubb-al or Habib Allah (vide Marasim ul-Arab-ul-islam).

The Islam a sister-faith of Hinduism.

The worship of the elemental *Pañca Devatā* as the manifestation of the *Satcidānanda* Brahman by various solar names and forms combined or separate of Āditya, Gaṇanātha, Rudra, Devī and Hari is practically preserved in the five times Namaz (*Nirākāra* worship by name) in place of the visible symbol of five Lights (*sākārā* or lighted form). The Vedic five acts or *Pañca Yajñā*, Brahman Yajña,

Deva-Yajna, Pitṛ-Yajna, Nri-Yajna and Bhūta-Yajna are all sīmilar to the five acts of the pious Moslem Viz:—Kalma (Sermon, prayer), Salat (Worship), Roza (Fasting), Zakat (Alms) and Haz (Pilgrimage).

The five elemental liṅga symbol is also seen in the mosque architecture. The *triśūla* shaped Crescent symbol placed on one more balls on the mosque dome is of the "Abaharakha" type. The quibla of the Mosque Ganje-Said at Benares resembles the five elemental *stūpa*. The quibla wall and the mihrab of a mosque contain the elemental *stūpa* symbol, the there Crescents, the three Allahs, as also the three arches separate or combined. The domes of mosques have also got even coloured serpents palpable or disguised, erect or inverted.

The universal worship of the manifested by name and form.

In Bengal we find that there are only three forms of Solar worship viz:—the Dole, the Durgotsava and the Satya Pir worship. There is really no Buddhistic worship in Bengal. The reason is not far to seek. It could not replace the Upaniṣadic Kṛṣṇa-Buddha, or Śiva-Buddha Iśvar-Buddha or Adi-Buddha Lokeśvara. The daily worship of God through the nāme and form symbol of the idol as "*Vigraha*" of Śiva and Viṣṇu is in the *Pratīka* form combined with *Mantras* or *Śabda Brahma* Logos. The *Amūrta* form of worship was introduced by the Moslem as the worship of Pīr or Satya Pīr or Nārāyana, for the masses. The fusion of the Hindu-Moslem worship of the Unseen as the Vedic *Śūnya-Mūrti* is recorded in *Śūnya-Purāṇa* by Ramai Paṇḍita. It is wrongly assumed to be a form of Budhistic worship of the *Śūnya-Mūrti*, the Niranjan Roshni or light of the unseen. There is no room for Christianity. For the tritheistic Christianity with the idea of Christ Jesus, Son of Mary (Gaṇesa and Durgā) has no fresh charm for the masses in place of Kṛṣṇa, the *Yaśodā-nandana* or the Eastern Christ. The Brahmos of the modern Brahmo Samaj have only adopted the *Amūrta* or Name form of worship.

Thus the whole *Mythology of the East and the West* was the constant subject of interchange. The human culture is everywhere pervaded by one system of thought

which can only be expressed in sound or form. The Veda embracing the hole field of nature and life with the docrine of Logos has become the mother of the "Bibles of humanity." Anthropology and philology have hitherto failed to pierce beyond the last barrier of the trinity of race and language.

111.—" Groups of Deities of the First Seven Manvantaras and Their inter-relation if any."

V. H. Vader, Pleader, Chikodi District Belgaum.

1. Aryan Religion and worship both interglacial.

2. Vedic Religion and Ritual as old as Vedic man or the Aryan Language itself.

3. Whether the language of the hymns resembled the anti-diluvian forms of speech

4. Views of Pātañjali, Vyāsa, Jaimini and the author of the Vāyu Purāṇa regarding the eternity of the Vedas.

5. Description of the Ādya Veda (Prājāpatya Śruti).

6. Competency and trustworthiness of the Vedic Bards in preserving and transmitting the religious knowledge, which was the subject matter of the hymns.

7. Though the hymns were new yet the gods or deities to whom they are addressed were old or *Pratna.*

Deities and their exploits are both said to be old.

8. In every Manvantara the names of the deities are determined and in every Dvāpara Age Śrutis are arranged and divided.

9. The Seven Indras ; the groups of the deities of the first seven Manvantaras of this Kalpa.

Description of the Indras and the Deities ; their comparison.

10. List of the Previous (27) Vyāsas who arranged and handed over the four portions of the Śrutis to their respective Pupils or Sons.

11. Appointment of Brahma and Indra, two each in every complete revolution of the Precession of Equinoxes.

112.—" The Sacred Dances of the Ancient Tamils—as obtained in the Tamil Classics."

N. Chengalvarayan, M.R.A.S., Malleswarām, P. C. Bangalore.

THE age when the dancing art of the Tamil country was considered as a Science dates back to a very old period. The art of acting or *Nāṭya-Shāstra* is dealt at great length by Bharatamuni in his *Bharata Shāstra.* This art which was in vogue in the Tamil country is not only pretty old but has its own uniqueness as in many other branches of culture.

There were several kinds of dances which were peculiar to the genius of the Tamils and they are nowhere found in the Sanskrit literature. The Tamil classics are full of them. For instance in *Śilpādik r m* a classic of the last Sangam (Chapters 3 and 6 Arangertukatai and Kaḍalāḍūkatai) some references are made to different kinds of dances that were prevalent in the early centuries of the Christian Era.

Kūttūs or dances were primarily divided into many pairs of Sub-divisions, and there are as many as eleven dances obtainable from *Śilpādikaram.*

1. The dance of Śiva. *(a) Koḍu-koṭṭi, (b) Paṇḍarañga.*

2. The dance of Śri-Kṛṣṇa. *(a) Aliyam, (b) Mal,* (*c*) *Kuḍam.* (*d*) *Kuravai.*

3. The dance of Śri-Subrahmaṇya. (*a*) *Thuḍi* (*b*) *Kuḍai.*

It will be an interesting study to have a comparative knowledge of the Dancing art as recorded in Sanskrit and Tamil literature.

The foregoing is a brief sketch of the sacred dances of the Tamils, which one could gather from the classics. (For details—vide the full paper). One noteworthy feature is that they were the independent product of the distinctive culture and civilisation of the Tamil Country.

113.—" A celebrated ground-nut Festival—(Kadlaka) Jatra—of Bagalore, which reveals the origin of Basavangudi."

N. Chengalvarayan, M.R.A.S., Malleswaram,
P. O. Bangalore.

BANGALORE, the capital city of the permier Indian State of Mysore is a beautiful place and is 3000 feet above the Sea-level. The Ruler of the State, His Highness Sri Krishnaraja Wadaiyar Bahadur "who represents the best ideals of a Hindu King and whose name is a household word through-out the length and breadth of India for his matchless munificence in the cause of learning", spends some of his time in this city.

Basavangudi is one of the Nine municipal divisions of Bangalore and derived its name from the big bull temple situated in that locality. In canarese language *Basavan* means *Bull* and *Gudi* means *temple.*

Here, every year during the last Monday in the month of *Krittiga* a grand festival is observed amidst great celebrations, when people in and round the state of Mysore throng in their thousands to partake of the fresh ground nuts dug out of the earth. The festival was therefore called the ground nut festival or *Kadlaka Jatra.*

1. *Origin of the festival.*
2. *The celebration of the Festival.*
3. *The Social Aspect.*

Such in brief is the ground nut festival of Bangalore according to tradition handed down to us from several generations.

114.—The so-called images of Mother and Child from North Bengal.

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THIS paper points out the general characteristics of the images of the so-called 'Mother and Child' of North Bengal and attempts to arrive at a final solution with regard to their identification. The opinions that have been advanced in this connection are noted as follows, viz., (1) Nativity of Buddha, (2) Nativity of Mahāvīra (3) Nativity of Gaṇeśa and (4) Nativity of Kṛṣṇa. The first three of these suggestions are shown to be without any sound basis. Hardly any reasons have also been adduced in support of the last one. It is now pointed out for the first time that even in respect of the details these sculptures conform closely to the description of the image of the Nativity of Kṛṣṇa in certain texts connected with the *Kṛṣṇa-janmāṣṭamī.* The existence of such images as early as the introduction of the *Janmāṣṭamī* may also be inferred from the fact that the ritual of the festival enjoins the representation of the holy Nativity as an integral element in it. The wide celebration of the *Janmāṣṭamī* and the abundance of these images are also in favour of having the group so identified. Attention is also incidentally drawn to certain points of resemblance existing between these sculptures under note and the image of Santāna Gopāla described in the *Śrītatvanidhi.*

115.—The Abode of Śrī Kṛṣṇa.

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BOTH Gokula and Bṛndābana are found to be the abodes of Śrī Kṛṣṇa. But one is identical with the other and emerges from him or it is He Himself. It is so excellent that if one can enter into it by any means he is sure never to lose it. In pursuance of the two-fold nature 'Prakaṭa' or manifested and 'Aprakaṭa' or non-manifested of the līlā of Śrī Kṛṣṇa Bṛndābana also becomes 'Prakaṭa' or 'Aprakaṭa.' The highest region of this 'Aprakaṭa' Bṛndābana is called Goloka It has been identified with Śvetadvīpa which again appears to be identical with Bṛndābana.

Thus Gokula, Bṛndābana, Goloka and Śvetadvīpa are all identical with one another. In fact they seem to be one and the same abode; but the exhibition of different Līlās therein makes it appear in different aspects under the different names. In Aprakaṭa Līlā in the world of knowledge one or different Līlā involving different places can be shown at one and the same place, but this being absurd in the 'Prakaṭa' Līlā different aspects of one abode have to be situated separately under different names.

Mathurā and Dvārakā are also held to be the eternal abodes of Śrī Kṛṣṇa. They are His supreme expressions, so their excellence can better be imagined than described. They also possess the twofold character of manifestation and non-manifestation. It is found that Bṛndābana is included in Mathurā and broadly speaking Dvārakā is part of the latter. So ultimately there is one abode. But the exhibition of 'Mādhurya' 'Aiśvarya' and the combination of the two accounts for their separate existence.

Beyond the domain of Māyā lies the ocean of causes, which is situated below the Brahmaloka. Above this shines the splendid Vaikuṇṭhaloka, the most supreme region of which is known as the Śrī Kṛṣṇaloka and consists of the aforesaid three abodes, when 'prakaṭa' they may be visible to all, but when 'Aprakaṭa' they can only be realised through the special mercy of Śrī Kṛṣṇa. The present abodes are the self-same external ones, but their seemingly miserable fate is perhaps due to their following the course of the world after manifestation for the sake of His līlā like Śri Kṛṣṇa Himself.

Different measurements of these abodes rouse suspicion as to their accuracies; but if the idea of the circles of Kṣetra, Pīṭha and Garbhagṛha is kept in view all difficulties will disappear. Again their capability to expand or contract according to the requirements of the Lord of līla and their situation in the world of knowledge answer all discrepancies about their measurements. Still particular measurements may be explained in various ways.

These abodes are eternal and the līlās that go on there are also eternal: but they manifest themselves one after another only for the proper understanding of mankind.

Śrī Kṛṣṇa of Mathurā or Dvārakā is a different form of that of Bṛndābana where he is real. The origin of these places is Śrī Kṛṣṇa, they are in reality one and the same abode at bottom and it is called Goloka by some, but Goloka is also held to be an expression of Bṛndābana. So whether Goloka is an expression of Bṛndābana or Bṛndābana a manifestation of Goloka is a matter of profound realisation. But the most supreme abode which Śrī Kṛṣṇa never forsake generally goes by the name of Bṛndābana, a brief description of which is given below.

The central part of Bṛndābana contains six angles like a great 'Yantra' and is the seat of the eighteen-lettered and six-footed supreme 'mantra' which originates from Śrī Kṛṣṇa and is a repositary of supreme bliss. The seed of this 'mantra' holds in it all the līlā of Śrī Kṛṣṇa in miniature. This central part is surrounded on all sides first by the abodes of the Gopas and then by the garden-like abodes of Gopīs. The whole of Bṛndābana is however, fortified on all sides by a rectangular place which is divided into four parts, as the abodes of Vāsudeva, Samkarṣaṇa, Pradyumna and Aniruddha. Four fruits of existence together with means of attaining them, the nine divine treasures, the eight-fold supernatural power, the four Vedas personified and the nine wonderful Śaktis adorn the place.

The constituent element of Bṛndābana is 'cintāmaṇi.' The river Yamunā is flowing by with its current of nectar. The various sorts of birds that fly there are sages. All the attendants of Śrī Kṛṣṇa are shapes of 'Prema,' live in the atmosphere of 'Prema' and breathe 'Prema.' The place is flooded with the milk of the cows called 'Surabhis.' At one place under a peculiar tree Śrī Kṛṣṇa with His consort Rādhā sits on a throne of four legs of the four fruits of existence. Time is a Śakti of Śrī Kṛṣṇa and she always waits upon Him. The present, the past and the future all unite together. There, the 'Satyam,' the 'Śivam,' and the 'Sundaram,' meet together never to be separated. The Rāsalīlā is going on there eternally and the flute of Śrī Kṛṣṇa is incessantly summoning all irrespective of caste or creed or any distinction whatsoever. This Bṛndābana is fully perceptible to every eye not of matter but of 'Bhakti' painted with the collyrium of 'Prema.'

116.—Were the Nāgas a Historical race and were they the Dasyus and Asuras.

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NĀGA means serpent, hill and tree. Nāga may be derived from Nagna(=naked). Serpent and tree worship was primitive. The Nāgas were the men of the hills and forests naked or semi-naked and worshipping trees and serpents.

Pātāla was the abode of the Nāgas about whom our ancients had strange conceptions. The mouth of the Indus, south of the Vindhyas, and the mouth of the Ganges were Pātālas at various times. At the same time, Nāgas are said to have existed on earth.

Nāga remains are arranged geographically. All the remains literary, archæological and inscriptional are gathered in Kandhar, Kashmir, Punjab, Madhyadeśa, Central India, Magadha, Assam, Deccan, South India and the neighbouring islands. These go to prove the wide prevalence of this race in ancient India. There were intermarriages between the Nāgas and the Āryas. The former were first in a totemostic and polyandrous state from which they evolved into the Patriarchal state.

The Dasyus and Dāsas of the Vedas were black skinned, snub-nosed and unintellgible in speech. They were phallic worshipers. Phallic worship is closely related to the ancient tree and serpent worship. There is no difference between Dasyus and Dāsas. They were the foes of Indra and other Gods. Sāyaṇa equates Dasyu and Vṛtra and, in general, means by Dasyu the enemy of Vedic observance, Asura and Paiśāca. The kikaṭas, kirātas, Cāndālas, Parṇakas and Simyu were names of aboriginal tribes which may be designated as Dasyu. The Simyu are coupled with the Dasyus and Sāyaṇa calls the former Rākṣasas. Vṛtra and Ahi are synonymous. The Pancajana in the Aitareya Brāhmaṇa are Gods, men, Gandharvas, snakes and fathers. The same authority maintains Andhras, Kalindas, etc., as outcastes and Dasyus. The Mahābhārata includes Dravidās, yavanas, etc., also in the list of Mlechchhas. So all outside Madhyadeśa were Mlechchhas. Pariah means one who cries and the Dasyu is called 'yelling' by the Veda.

The Asuras are apparently not unaryan. The Vrātyas of Magadha are connected with Asuras. Narakāsura of Assam was a Dasyu. Piprud a foe of Indra was a Dāsa ? Asura Varcin is coupled with Śambara an Asura descended from Hiraṇyākṣa. The Taittirīya Brāhmaṇa says the earth was first occupied by the Asuras. Mahābali is worshipped to-day by the Nāyars and gratefully remembered by the Tamils. The Chāndogya defines an Asura as an sacrificing Persai. The Asura adorns the dead with jewels etc., and speaks an incorrect or Mlecha speech. The Taittirīya Brāhmaṇa says that the brahmin is descended from God and the Sūdra from Asura. The Taittirīya Āraṇyaka assigns the Asuras Rākṣasas and Paiśācas to the same origin. Rahev is the son of Sunhaka sister of Hirāṇyāksha Namuci, Vātāpi and Ilvala and Naraka belonged to the Sunhakārana.

If you take a blank map of India and plot the Nāga remains, and if you take another blank map and plot the Asura and Rākṣasa remains, you will find a remarkable coincidence. In and round Mathura, Kāmarūpa, Central Provinces, Janasthāna and Northern Mysore? Laṇkā—these were Nāga and Asura strong holds. Where are those Nāgas and Asuras? They are within us.

The Rākṣasas change their shapes at will like the Nāgas. They, the yātudhānas and Paiśācas were cannibals. Dāsa Piprud and his black host are explained by Sāyaṇa as Rākṣsas. The Dāsas like the Rakṣasas were destroyers of ceremonies. The Rākṣasas were created to protect the waters and so lived in Pātāla. So the Nāgas lived in and near the waters. Indrajit had the serpent banner and Rāvaṇa was a phallic worshipper. The Rākṣasas were Śakti-worshippers also. The Rāmāyaṇa peoples Ceylon with *Rākṣasas* and before them there were the yakshas. The Mahāvaṃśa peoples Ceylon with *Nāgas* end Yakṣas. Surasā the mother of snakes as a Rākṣasī prevents Hanumāna's flight.

Thus it *is established* beyond doubt that the Nāgas were the ancient unaryan inhabitants of India. They constituted the bulk of our population. It is also *attempted* to establish that the Dasyus, Rākṣasas and Asuras were not different from the Nāgas. So the Deva-gaṇas occupied the

Himalayas, their descendants the Aryans occupied the earth, and the Nāgas or Dasyus or Dānavas and Daityas occupied the under-world which changes its location from time to time.

117.—The Devayonis or the Mythological Races in the Himalayas.

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1. Introductory.
2. The *devas* and *asuras*.
3. Ancient Himalayan tribes.
4. Amara's classification.
5. Sons of Kaśypa and Pulaha.
6. Two groups :—(1) demi-goods, (2) demons.
7. Origal home—the Himalayas.
8. Their modern descendants.
9. The Piśācas, their features, manners and customs.
10. The Daradas and the kafirs of the Hindukush.
11. The original home in Cashmere in an island in ocean of sand.
12. The Bhūtas, their features, manners. customs and language.
13. The Yakṣas, their features. and habits.
14. The Guhyakas, their marriage-system.
15. The Rākṣasas, their features, manners and customs.
16. The Gandharvas, their features, manners, customs habits and groups.
17. The Apsarsas, their features, habits, forms of marriage.
18. The Kinnaras, sub-classes, manners and customs, language and legends.

118.—A Note on Nāda, Śruti and Svara.

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[Abbreviations:

S. R.	SANGĪTARATNAKARA.
Adh.	ADHYĀYA.
Pr.	PRAKARAṆA.
Com.	COMMENTARY.
S. D.	SANGĪTADARPAṆA.
P.	PART.
M. B.	MATANGA'S BṚHADDEŚĪ.
S. R. L.	SANGĪTARATNĀVALĪ.]

There is no information traceable anywhere to enable us to say when Saṅgīta was first practised in Bhāratavarṣa or when its abstract treatment was first begun. Among the ancient writers on Music in India are Mataṅga, Kaśyapa, Tumburu, Āñjaneya, Dattila, and Kohala; as we know from their works, so that it may be inferred, that music was practised in India from the dawn of History. Among the various Departments of Sanskṛt literature Music belongs to Kalāvidyā. The fact that Saṅgīta did not become as popular as other branches of learning namely, Veda, purāṇa, the system of philosophy, gaṇita, mantra, tantra, and āyurveda, was due to two main causes. One was the lack of interest in musical literature on the part of the people and the other was the arid and confused manner in which it was treated by early writers. Almost every portion of the subject was divided and sub-divided and the characteristics of each division or sub-division were given; but it was difficult to distinguish them by these characteristics, owing to defective definition or excessive sub-division. The technical words and phrases used in these discussions have lost to us, in these times, the exact significance, that belonged to them. It is perhaps due to this, that no mordern music has wandered a great deal from that discussed in these Lakṣyagranthas.

There is nothing to show that in the Middle Ages scientific treatises were written. After the very early works on the subject, writien by the Ṛṣis, and other works on music which are known to exist, are comparatively modern; and no works have been obtained which belong to the long interval between very ancient and recent times.

Among these later works nearly all belong to South India. Of these Saṅgītaratnākara of Śaṅgadeva by reasons of its popularity and merit is easily the first. An indication of its importance will be found in the facts that most of the later authors like Caturadāmodara the author of Sangītadarpaṇa make reference to him as an authority on the subject and no less than seven different commentaries of his work by eminent scholars have uptill now beed discovered.

There is, as might well be expected, considerable disparity between the ideas regarding sound as contained in these works, and as developed by modern physics. On the other hand, the authors of Prātiśākhya whose works have been of great assistance in building up the Science of Phonetics had a more accurate consumption regarding the origin of Śabda and Varṇa.

The treatment of the subject of sangīta in the Saṃskṛt Literature may be divided into seven chapters as follows:—

(1) Svarādhyāya; (2) Rāgavivekādhyāya; (3) Tālādhyāya, (4) Prabhandhādhyāya; (5) Prakīrṇakādhyāya; (6) Vādyādhyāya and (7) Narttanādhyāya. I have given as an appendix* to this paper the full contents of each chapter dealt with separate paragraph.

Some years ago when I was working under the late T. A. Gopīnāth Rao, M. A., Supt. of Archæology, Travancore State, I chanced upon the Mss. Sangītasudhā of Raghunātha Bhūpa. I submitted to him and by his desire prepared a note on the work. In that connection I had to read up the Sanskrit literature on Music, a fact which first interested me on the subject. I have since then kept in touch with the subject by cursory

*Vide appendix No. I.

reading, but must confess that I have not been able to understand the exact meanings of some portion.

I condense below what the Ancients say regarding the relation between Śruti and Svara.

In the literature of music in Sanskrit the word *saṅgītam* connoted not merely *gīta* or song, but *nṛtta gīta* and *Vādya*.* Of these three, *gīta* was considered the important factor and the other two its auxiliaries, as shown by the preposition '*sam*' of the word *saṅgītam*. This was emphasised by describing *nṛtta* and *vādya* as the limbs and *gīta* as the head of the body-music. Saṅgītam was thus a figure of speech for the combination of the above three elements, *nṛtta*, *gīta* and *vādya*. The combinatinn of these three was also known as *tauryatrikam*.

Saṅgītam was recognised to be of two kinds, *mārgī*† and *deśī*. Of these *mārgī* was the music scientifically evolved by the labour of Virañci and popularised by Nandikeśvara, Bharata, Āñjaneya, Mataṅga, Yaṣṭika, Śārdūla, Kohala and Kaśyapa while deśī was evolved among different communities in accordance with their preferences.

Vādya keeps time with gīta and the postures of *nṛtta* are governed by the rhythm of both a fact which justified the assignment of the primer place to *gīta* in the art of *saṅgnīta*. There is a legend about Brahmā creating *aṅgīta* out of Sāmaveda*, but it is here unnecessary to dilate upon it to any extent.

"अज्ञातविषयास्वादो बालः पर्यङ्किकागतः।
रुदन् गीतामृतं पीत्वा हर्षोत्कर्षं प्रपद्यते
वनेचरास्तृणाहाराश्चित्रं मृगशिशुः पशुः
लुब्धो लुब्धकसङ्गीते गीते त्यजति जीवितम् ॥"
पशुर्वेत्ति शिशुर्वेत्ति वेत्ति गानरसं फणिः"।

We have either heard of or have noticed the facts mentioned in the above verses.

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* 'गीतं .द्यं तथा नृत्तं त्रयं सङ्गीतमुच्यते'

SR. Adh. I. Pr. III verse 2.

†The word margi is derived from the root मार्ग अन्वेषणे, indicating that it was formed by Brahma and other teachers by assembling materials from the four Vedas.

*It is said in reciting Samaveda, seven svaras were used, namely : Utkrsta, Prathama, Dvitiya, Trtiya, Catrurtha, Mandadi, and svortha. Brahma adopted these seven svaras in Sangitasastra changing their names into Sadja and etc.

In keeping with the tendency to exaggeration on the part of some ancient writers is the claim put forward in some works that *saṅgīta* could confer on its votaries the four fulfilments (*the caturvidha-puruṣārtha*) of human existence. From the line '*brāhmṇau vīnāgāyinau gāyataḥ*' in Aśvamedhaprakaraṇa of the veda it was deduced that *gīta* could from a part of dharma. Music has always been a paying profession, and from the śāstra '*gāyantam striyaḥ kāmayante*' it was argued that it was possible to attain *kāma* also through music.

The verse वीणावादनतत्त्वज्ञः श्रुतिजातिविशारदः ।
तालज्ञश्चप्रयासेन मोक्षमार्गं च गच्छति ॥

in yājnavalkyasmṛti showed that *mokṣa* was within the reach of the devotee to music. We need now interpret the above claims to music as merely an emphatic from of saying that music was worth the pursuit of the learned.

Gīta is the expression of art in sound (*nāda*,) *vādya* is the rhythmic combination of sounds; and *nṛtta* obeys the movements of both. It is probably from an appreciation of the importance of sound in their art that writers on music have created the conception of *nādabrahma*.

Nāda is of two kinds, *Āhata* and *Anāhata*. and is impossible of production except by a living being. Of these *Ahata* creates music through *śrutis*. We will here briefly state the views of these writers about the origin of *nāda* and its connection with *śrutīs* and svaras.

It is said in ancient works on *saṅgīta*, that *Brahma*, *Viṣṇu*, and *Maheśvara* by long devotion to *nāda* were transformed into nāda-svarūpa, and continue even now to exist in that form.*

In the production of sound the *Jīva* prompts mind (*manaḥ*), the mind fans the *śarīrāgni* which sends forth *māruta*, whose seat is in the *Bramhagranthi*.† Māruta

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*नादोपासनया देवाः ब्रह्मविष्णुमहेश्वराः ।
भवन्त्युपासिता नूनं यस्मादेते तदात्मकाः ॥ SR. Adh. I, Pr. III, verse 2.

†Bramhagranthi is a region four angula square round the nabhi.

देहस्य कन्दोऽस्त्युत्सेधायामाभ्यां चतुरंगुलः ।
ब्रह्मग्रन्थिरिति प्रोक्तं तस्य नाम पुरातनैः ॥
तन्मध्ये नाभिचक्रं तु द्वादशारमवस्थितम् ।
SR. Adh. I, Pr. II, verse 146—147

rises and touches five points in its course rushing past the *nābhi* the *hṛdaya* and the *kaṇṭha* touching the *mūrdha* and then passing out though the āsya * With reference to this theory an analysis of the word *nāda* has been made in Mantraśastra; 'na' is explained as meaning *prāṇa* and 'da' as meaning *agni* so that nāda indicates the combination of agni and prāṇa.

Nāda has been classified into five, with reference to the region of its orgin, which was believed to be one or other of the points mentioned above.

The nāda originating from the *nābhi* is called *atisūkṣma*, that from the *hṛdaya sūkṣma* that from *kaṇṭha puṣṭa* and from *mūrdha apuṣṭa*, and that from *āsya kṛtrima*. This is theory, but of course it is difficult to trace these five classes of *nāda* in practice.

Therefore nāda is generally classified into three well-known divisions *mandra*, *madhya* and *tāra*. Of these *mandra* is said to originate from the *hṛdaya*, *madhya* from the *kaṇṭha* and *tāra** from the *mūrdha*. The pitches progress geometrically, the factor being two. It will be seen that the *nāda* from the *āsya* and from the region of *nābhi* have not been included here, otherwise the number of *nādas* would be five instead of three. The omission is due to the fact that in *nābhi* and *āsya* there are no *naḍis* capable of producing different *śrutis* ‡ and consequently the *nāda* produced in these regions are wanting in *śruti*.

Śruti comes from nāda and the reason for different *śrutis* being formed is, that there are many *nāḍis* in the places where the *nāda* is generated. Śārṅgadeva says that when the air strikes against different *nāḍis*, different *śrutis* are produced. There are no *nāḍis* in the mouth or in the umbilical region so that this theory cannot be accepted with regard to *nāda* produced in these places. Therefore, these two origins have been eliminated, and it has been

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‡ आत्मा विवक्षमाणोऽयं मनः प्रेरयते मुहुः ।
देहस्थं वन्हिमाहन्ति स प्रेरयति मारुतम् ॥
ब्रह्मग्रन्थिस्थितः सोऽथ क्रमादूर्ध्वपथे चरन् ।
नाभिहृत्कण्ठमूर्धास्येष्वाविर्भावयति ध्वनिम् ॥

SR. Adh. I. Pr. III. verse. 3—4.

*The apparent differences of sound or Nada are only assigned not essential, and are due to be difference of their origin.

Com. on SD. P. I. Page 26.

श्रवणार्थस्य धातोः क्तिप्रत्यये च सुसंश्रिते ।
श्रुतिब्दः प्रसाध्योयं शब्दज्ञैः कर्मसाधनैः ॥

MB. (It is not possible to give the place of this stanza because the work is only being published in the Trivendram Sanskrit Series)

accepted that for all the various *śrutis* the bases are the three *nādas*, which latter are determined by their place of origin. There are said to be twenty-two *nāḍis* in each of the three places of origin above mentioned, so that each *nāda* can produce twenty-two *śrutis*. The *nāda* arising from *hṛdaya* was called *śukṣma*, that from the *Kaṇṭha ūcca*, and that from the mūrdhā *ūccatara*. Each of these has 22 variations. The terminology of classification here given was often used in practice whereas the previous classification was used only in the discussion of the theory. Sruti is the common name for all these variations.

Śruti was by one school regarded as altogether different from *nāda* and by another as merely a modification of sound.

The authors of works like *Saṅgītaratnākara* and *Saṅgītasamayasāra* illustrated the identity of various *śrutis* in the following manner. The corresponding strings of two *vīṇas* (one called *Dhruvavīṇā* and the other *Calavīṇā*), identical in every respect, each with 22 strings, so graded that no intermediate *śruti* is possible, emit identical sounds.

It has been seen how each *nāda* has 22 *śrutis*. These *śrutis* have been assigned names as follows:—

1. Tīvrā; 2. Kumudvatī; 3. Mandā; 4. Chandovatī; 5. Dayāvatī; 6. Rañjanī; 7. Ratikā; 8. Raudrī; 9. Krodhā; 10. Vajrikā; 11. Prasāriṇī; 12. Prīti; 13. Mārjjanī; 14. Kṣitih; 15. Raktā; 16. Sandīpanī; 17. Ālāpinī; 18. Madantī; 19. Rohiṇī; 20. Ramyā; 21. Ugrā; 22. Kṣobhiṇī.

Śrutis can be of five varieties; *viz.*, 1. *Dīptā*; 2. *Āyatā*; 3. *Karuṇā*; 4. *Mṛduh*; and 5 *Madhyā*.

The 22 *śrutis* have been grouped into seven, 4, 3, 2, 4, 4, 3, 2, and each of them belong in order to seven svaras:— Ṣaḍja, Ṛṣabha, Gāndhāra, Madhyama, Pañcama, Dhaivata, Niṣada, which arise from the *śrutis*. Each svara † rests in its last *śruti*.

For clearness tables showing the inter-relations among *svaras*, *śrutis* and *śrutijatis* are attached.*

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*आदिश्रुतौ चतुर्थ्यां तुः स्वरः षड्जोधितिष्ठति ।
सप्तम्यामृषभस्तद्वत् गान्धारो नवमीस्थितः ॥ इत्यादि

S. R. L. Srutiprakarana.

(2) Vide appendix No. 2.

There is not general agreement among the writers regarding the connection between *śruti* and *nāda*. There are in the main, five views on the point:—

(1) Viśvāvasu says that as *śruti* and *dhvani* are both audible, they may be considered identical, and that they may be subdivided into two classes.*

(2) Some others hold the view that there are only two *śrutis* which are determined by their places of origin.

(3) Still some others say that *śrutis* are three on account of imperfections in the *Indriyas*. They are, sahaja, doṣaja, and abhighātaja. When the imperfection of the mind are caused by satva, rajas, tamas, or amlādirasa, the resulting sound are sahaja, doṣaja and abhighātaja respectively.

(4) Tumburu and some others hold that śrutis are four due to the influence of the vāta, pitta, kapha and sannipāta.†

(5) Veṇavādi ‡ and others say that Śrutis are of nine kinds with which view Bharata § agrees.

All the above five views are based on the theory that nāda and śruti are not different. As nāda is audible and distinguishable to us from śruti Catura-Kallinātha says that it is not correct to say that there is no difference between them. There are two views, that śrutis are

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*श्रवणेन्द्रियग्राह्यत्वात् ध्वनिरेव श्रुतिर्भवेत् ।
सा चैका द्विविधा ज्ञेया स्वरान्तरविभागतः ॥

†उच्चैस्तरो ध्वनी रूक्षो विज्ञेयो वातजो बुधैः ।
गम्भीरो घननीलस्तु ज्ञेयोसौ पित्तजो बुधैः ॥
स्निग्धश्च सुकुमारश्च मधुरः कफजो ध्वनिः ।

‡द्विश्रुतिस्त्रिश्रुतिश्चैव चतुःश्रुतिक एव च ।
स्वरप्रयोगः कर्तव्यः वंशच्छिद्रगतो बुधैः ॥

§द्विकस्त्रिकश्चतुष्कास्तुज्ञेया वंशगताः स्वराः ।
कम्पमानार्द्धमुक्ताश्च व्यक्तमुक्तांगुलिस्वराः ॥
इति तावन्मया प्रोक्ताः समीच्यः श्रुतयो नव ।

Com: on SR, by Kallinatha, Sruti pr:

66 (3 × 22), and another that śrutis are infinite. In the following verse Kohala condenses all these views:—

द्वाविंशतिं केचिदुदाहरन्ति श्रुतिं श्रुतिज्ञानविचारदक्षाः।
षट्षष्ठिभिन्ना खलु केचिदासामानन्त्यमेव प्रतिपादयन्ति "
आनन्त्यं हि श्रुतीनां च सूचयन्ति विपश्चितः
यथा ध्वनिविशेषाणाममानं गगनोदरे
उत्तालपवनोद्वेल्लज्जलराशिसमुद्भवाः
इयत्यः प्रतिपद्यन्ते न तरंगपरम्पराः॥

Of these two the contention that śrutis are infinite in number is the most accepted as in the last two verses quoted above, which say that they are as numerous as the waves of the ocean or the manifold echoes of the air. Anyhow as 22 śrutis can be distinguished, we may accept this number for scientific purposes.

As we have seen, the svaras arising from the śrutis have been called by the ṣaḍja and other six names. There are five different views expressed on this point:—

(1) Śruti and svara whose relations are that of *pecies and individuals* are both audible, and therefore they cannot be but identical.

(2) A svara may manifest itself in the *shape* of different śrutis just as, it has been said, the same face may be reflected in different mirrors.

(3) Śruti is *kāraṇa* and svara is *kārya* just as the clay and the potters-wheel are.

(4) Śruti is *transformed* into svara as milk is into curds.

(5) Svaras enable us to *distinguish* śrutis as light do objects placed in darkness

The ṣaḍjādī series of names have been considered by Matañga and others as descriptive.* As in singing it would

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*षण्णां स्वराणां जनकः षड्भिर्वा जन्यते स्वरः
षड्भ्यो वा जायतेंगेभ्यो षड्ज इत्यभिधीयते॥
प्राप्नोति हृदयं शीघ्रमन्यस्माद्दृषभः स्मृतः।
स्त्रीगवीषु यथा तिष्ठन् विभाति ऋषभो महान्॥
स्वरग्रामे समुत्पन्नः स्वरोयमृषभस्तथा।
वाचं गानात्मिकां धत्ते इति गान्धार संज्ञकः॥

be difficult to mention the full names of the svaras they have been replaced by the initial letters of the words sa, ri, ga, ma, pa, dha and ni. When śruti is consequent, smooth pliant and pleasing to the ear it is called svara. The seven svaras have been compared respectively to the voices of the pea-cock the cātaka (name of a bird which is supposed to live only on raindrops), the goat, the curlew, the Indian cuckoo, the frog and the elephant.

स्वराणां मध्यमत्वाच्च मध्यमः स्वर उच्यते
स्वरान्तराणां विस्तारं यो मिमीते स पञ्चमः
पाठक्रमेण गणने संख्या पञ्चमोथवा
धीर्यस्यास्ति स धीवास्तत्सम्बन्धी धैवतः स्मृतः
निषीदन्ति स्वराः सर्वे निषादस्तेन कथ्यते ॥

APPENDIX No. 1.

I. Svarādhyāya.

1. Anatomy, 2. Origin of Nāda; 3. Characteristics and varieties of Svara, śruti, grāma, mūrchana, kūtāna, alaṅkāra, jāti and gīta, 4. Description of Śuddhasvara and vikṛtasvara.

II. Rāgādhyāya.

1. Characteristics of Rāgās, 2. Rāgāṅga, 3 Bhāṣāṅga, 4. Kriyāṅga, 5. Upāṅga, 6. Kāṇḍāra, 7. Rāgās-classfied into three according to Mataṅga, 8. Names of Rāgās, 9. Their origin, 20. The time of the day specified to several Rāgās, 11. Determination of seasons for Rāgās, 12. Classification of Melakṛti, 13. Janya Rāgās allied to Melakṛti, 14. Methods of ārohaṇā and avarohaṇa of each rāga, 15 Original rāgas are 20 according to the views of some others.

III. Tālādhyāya.

1. Characteristics of tāla and Laya, 2. Divisions of Mārgatāla and Deśītāla, 3. Drutameru, Laghumeru, etc.

IV. Prabandhādhyāya.

1. Characteristics of Prabandha, Gaṇa, and Gadyaprabhandha; 2. Divisions of Prabandha and Gaṇa; 3. Defects and qualities of Gīta.

V. Prakirṇakdhādhyāya.

1. Characteristics of Vaggeyakāra, Śabdabheda, Śārīrā, Gamka, and Sthāya, 2. Defects of Gāyana and Śabda, 3. qualities of Śabda, etc.

VI. Vādydhyāya.

1 Vadya covers the defects in gīta and nṛtta. 2. Vādya is classified as four; Tata, Suṣira, Avauadha and Ghana, 3. All the stringed instruments are called Tatavādya, 4. Their divisions :—Ekatantri, Nakula, Tritantrikā, Citrā, Vīṇā, Vipañcī, Mattakokilā, Alāpini, Kinnarī Pinākī etc , 5. Instruments having holes are called Suṣiravādya 6. Their dīvisions:—Vamśa, Pāva, Pāvikā, Muralī, Madhukarī Kāhala, Tuṇḍukinī, Cukkā, Sruga, Smkha, etc.

7 Instruments leather-faced are called Avanadhavādya. 8. Their divisions:—Patākā, Mardala, Huḍukkā,

Karaṭa, Ghaṭa, Ghaḍasa, Dhavasa, Dhakkā, Sellukā, Jhallarī, Bhāṇa, Trivalī, Dundhubhi, Bheri, Nissāṇa, Tumbakī, etc.. 9. The instruments which produce clinking sound are called Ghanavādya. 10. Their divisions :— Tāla, Kāṃsyatāla, Ghaṇṭā, Kṣudraghaṇṭikā, Jayaghaṇṭā, Kamrā, etc, 11. Measurements for the construction of instruments. 12. Selection of timber for Tata instruments and their construction. 13. How to construct Kūrmapṛṣṭha in Vīṇā. 14. Characteristics of Śuṣka, Gītānuga, and Nṛttānuga instruments. 15 Special Vīṇas for some particular rāgās. 16. Selection of bamboo, khadi ivory, sandal-wood, iron, white copper, and silver for suṣirvādya. 17. Measurements, 18. Differences in sounds according to measurements. 19. Classification of suṣiravādyas according to the difference in measurement between Mukharandhra and Tārarandhra, 20. Construction of seven holes which represents saptasvara. 21. Directions for the use of different suṣiravādyas. 22. Characteristics of Avanaddha instruments and their construction. 23. Qualities of Kāṣṭha and Carman. 24. How to purify the metals for Ghanavādya. 25. Their qualities.

VII. Narttanādhyāya.

1. Three divisions of Narttana, *i e.*, Nā-ya, Nṛtya and Nṛtta. 2. Their characteristics. 3. The origin of Nāṭyaveda. 4. How these three cause the manifestation of Rasa. 5. Differences of gesticulation. 6. Limbs useful in narttana. 7. Nineteen postures of head. 8. Different views of actions by hand:—64, 66. and 70. 9. Their characteristics. 10. Actions of hand are principal part in abhinaya. 11. Varieties of abhinaya by each limb. 12. Rasadṛṣṭi, 13. Bhāvadṛṣṭi. 14. Sthānabheda. 15. Characteristics qualities and faults of an actor. 16. Kāraṇabheda. 17. Formation and arrangement of sabhā for dance. 18. Characteristics and classifications of sthāyibhāva, and sātvikabhāva.

APPENDIX No. 2.

SAṄGĪTA.

- Mārgī
  - Nṛtta
  - Gīta is Nāda.
    - Āhata
      - Hṛda (Mandranāda sthāna)
      - Kaṇtha. (Madhyanādasthāna)
      - Mūrdha. (Tāranāda-sthāna)
    - Anāhata
  - Vādya
- Deśī.

Do.

1. –Tīvarā.	1.		
2. —Kumudvatī.	2.	1. Ṣaḍja.	
3. —Mandā.	3.		
4. ——Chandovatī.	4.		Do.
1. ——Dayāvatī.	5.		
2. ———Rañjanī.	6.	2. Ṛṣabha.	
3. ———Ratikā.	7.		
1. ————Raudrī.	8.	3. Gāndhāra.	
2. —————Krodhā.	9.		
1. ——————Vajrikā.	10.	4. Madhyama.	
2. ———————Prasārinī.	11.		
3. ————————Prītih.	12.		Do.
4. —————————Mārjanī.	13.		
1. ——————————Kṣitih.	14.	5. Pañcama.	
2. ———————————Raktā,	15.		
3. ————————————Sandīpani.	16.		
4. —————————————Ālāpinī.	17.		
1. ——————————————Mandantī.	18.		
2. ———————————————Rohinī.	19.	6. Dhāivata.	
3. ————————————————Ramyā.	20.		Do.
1. —————————————————Ugrā.	21.	7. Niṣāda.	
2. ——————————————————Kṣobhinī.	22.		

APPENDIX No. 2—*(contd.)*

The Śrutis and Śvaras corresponding to the different Śrutijātis.

Dīptā	Tīvrā	In Ṣaḍja
,,	Raudrī	,, Gāndhāra
,,	Vajrikā	,, Madhyama
,,	Ugrā	,, Niṣāda
Āyatā	Kumudvatī	,, Ṣaḍja
,,	Krodhā	,, Gāndhāra
,,	Prasāriṇī	,, Madhyama
,,	Sandīpinī	,, Pañcama
,,	Rohinī	,, Dhaivata
Karuṇā	Dayāvatī	,, Ṛṣabha
,,	Ālāpinī	,, Pañcama
,,	Madantī	,, Dhaivata
Mṛduh	Mandā	,, Ṣaḍja
,,	Ratikā	,, Ṛṣabha
,,	Prītih	,, Madhyama
,,	Kṣitih	,, Pañcama
Madhyā	Chandovatī	,, Ṣaḍja
,,	Rañjanī	,, Ṛṣabha
,,	Mārjanī	,, Madhyama
,,	Raktā	,, Pañcama
,,	Ramyā	,, Dhaivata
,,	Kṣobhiṇī	,, Niṣāda
Total 5	22	7

APPENDIX No. 2—*(contd.)*

The Śrutijātis and Śrutis belonging to the different Svaras.

I. Ṣaḍja	First—Dīptā	1	Tīvrā
,,	Second—Āyatā	2	Kumudvatī
,,	Third—Mṛduh	3	Mandā
,,	Fourth—Madhyā	4	Chandovatī
II. Ṛṣabha	First—Karuṇā	5	Dayāvatī
,,	Second—Madhyā	6	Rañjanī
,,	Third—Mṛduh	7	Ratikā
III. Gāndhāra	First—Dīptā	8	Raudrī
,,	Second—Āyatā	9	Krodhā
IV. Madhyama	First Dīptā	10	Vajrikā
,,	Second – Āyatā	11	Prasāriṇī
,,	Third – Mṛduh	12	Pritih
,,	Fourth—Madhyā	13	Mārjanī
V. Pañcama	First—Mṛduh	14	Kṣitih
,,	Second – Madhyā	15	Raktā
,,	Third – Āyatā	16	Sandipanī
,,	Fourth—Karuṇā	17	Ālāpinī
VI. Dhaivata	First—Karuṇā	18	Madantī
,,	Second—Āyatā	19	Rohinī
,,	Third—Madhyā	20	Ramyā
VII. Niṣāda	First—Dīptā	21	Ugrā
,,	Second—Madhyā	22	Kṣobhiṇī
Total 7	5		22

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[*Note.*—This Bibliography, which includes most of the printed books and manuscripts, on Saṅgīta in Saṃskṛt Literature hitherto known, is intended only for general information.]

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2. A Catalogue of Saṃskrit Mss. in the Adyar Library, Madras, Part II.

3. Catalogue of Sanskrit Mss. in the Library of His Highness the Mahārājāh of Bīkaner 1880, by Rajendra Lal Mitra, pp. 509--530.

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	Anantanārāyaṇa	Gītālaṅkāra
(1)	,,	Gītaśaṅkara
(2)	Applācārya	Saṅgītasaṅgrahacintāmaṇi
	Arjuna	Arjunabharatam
	Aśokamalla	Nṛttyādhyāya
(4)	Ahobala	Saṅgītapārijāta
	Kamalalocana	Saṅgītacintāmaṇi
		Saṅgītāmṛtam
	Kallinātha	Saṅgītaratnākarakalānidhi
	Kuṃbhakarṇa	Saṅgītarāja
	Kuṃbhakarṇanarendra	Saṅgītaratnākaratīkā
	Kuṃbhakarṇamahima-hendra	Saṅgītamīmāṃsā
	Kṣemakaraṇa	Rāgamālā or Ratnamālā
	Gangārāma	Saṅgītaratnākaratikā
		Saṅgītasetu
	Gaṇapatideveśvara	Nṛtyaratnāvalī
(3)	Gāṇe'adeva	Kalpataru
(1)	Gandharvarāja	Rāgaratnākara
(2)	Govinda	Saṅgītaśāstrasaṃkṣepa
(1)		Tāladaśaprāṇadīpikā
	Candraśekhara	Bharatasārasangraha
(1)	Cinnabommabhūpāla	Saṅgītarāghava
(1)	Tippābhūpāla	Tāladīpikā
(1)	Tulaji Rājā of Tanjore	Saṅgītasārāmṛtam
(1)	Dattilakohala	Dattilakohalīya
(5)	Dāmodara	Saṅgītadarpaṇa
(5)	Devaṇṇācārya	Saṅgītamuktāvalī
(1+3)	Devendra	Saṅgītamuktāvalī
(1)	Dhuṇḍivyāsa	Shahavitasa?
	Nandikeśvara	Tālābhinayalakṣaṇa
(1)		Tālalakṣaṇa

	Nārada	Rāganirūpaṇa
		Pañcamaśeṣasaṃhitā
(1)		Catvāriṃśacchatarāganirūpaṇa
		Sārasaṃhitā
		Nāradaśikṣā
	Nīṃbabhūpāla	Saṅgītadīpikā
	Nyāyadeva	Bharatabhāṣya
	Pārśvadeva	Saṅgītasamayasāra
(3)	Puṇḍarīkaviṭṭhala	Rāgamañjarī
(3)		Sadrāgacandrodaya
(6)		Narttakanirṇaya
		Rāgamāla
		Narttananirṇaya
	Puruṣottamamiśra	Singītanārāyaṇa
	Bhaṭṭācārya	Nādadīpikā
(2)	Bharatamuni	Bharataśāstrasaṃgraha
		Bharatanaṭyaśāstra
	Bharatācārya	Ādibharata
(7)	Bhānudatta	Rasataranginī
(8)	Bhānudattamiśra	Gītagaurīsangīta
(2)	Bālarāmavarman	Bālarāmabharata
	Bhāvabhaṭṭa	Dhruvadīpikā
		Abhinayasangītavilāsa
(3)		Muralīprakāśa
(3)	Bhīmadeva	Śrutibhāskara
(3)	Maṇḍapāla Rājā	Anandasañjīvana
	Mummaḍicikkabhūpāla	Abhinavabharatasārasaṃgraha
	Raghunāthadaśaprasāda	Rāgādisvaranirṇaya
(1)	Raghunātha	Bharataśāstra
	Raghnāthabhūpa	Saṅgītasudhā
(3)	Rāmakṛṣṇabhaṭṭa	Rāgakautūhala
(2)	Rāmātya	Svaramelakalānidhi

	Lakṣmaṇabhāskara	Mataṅgabharatam
(1)	Viṭṭhala	Saṅgītavṛttaratnākara
	Vimala	Rāgacandrodaya
(2)	Viśvanāthasiṃha	Saṅgītaraghunandana
	Vāsudeva	Vīraparākrama
(1)	Veda	Saṅgītamakaranda
	Vemabhūpāla	Saṅgītarāghava
(2)	Śāradātanaya	Bhāvaprakāśa
	Śārangadeva	Saṅgītaratnākara
(9)	Śukambhara	Saṅgītadāmodara
(3)	Śrinivāsa	Rāgatattvabhodha
	Śrīrāma	Rāgvicāra
(1)	Sadāśivadīkṣita	Saṅgītasundara
	Siṃhabhūpāla	Saṅgītasudhākara
		Saṅgītaratnākaraṭīkā
(3)	Sudhākalaśa	Saṅgītopaniṣatsāra
		Saṅgītopaniṣat
	Somanātha	Rāgavibhoda
(6)	Saurendoamohana	Saṅgītasārasaṅgraha
	Haṃsabhūpāla	Saṅgītaratnākaraṭīkā
	Haripāla	Saṅgītasudhākara
(1)	Haribhaṭṭa	Saṅgītadarpaṇa
(3)		Saṅgīasāroddhāra
	Harivallabha	Saṅgītadarpaṇa
(3)	Hṛdayanārāyaṇadeva	Hṛdayaprakāśa

Abhinayamukuram

(1) Abhinayadarpaṇa
(3) Anūpasangītavilāsa
(1) Aṣṭottaraśatatālalakṣaṇa
(3) Kalpataruṭīkā
(5) Gāyanratnākara
(5) Gāndharvaveda
Tālaprasthāna
(1) Tālaprastāra

Tālalakṣaṇa
Tālādilakṣaṇa
Tālavidhāna
(3) Pañcakalpa
(5) Prākṛtagāna
Bharatalakṣaṇa
Bharataśāstrasaṅgīta
Muktāvalīprakāśika
Muralīprakāra
Melādhikāralakṣaṇa
(10) Rasaratnāvalī
Rāgadhyānādikathanā-
dhyāya
(1) Rāgaprastāra
(2) Rāgabhodhaviveka
(5) Rāgaratnākara
(1) Rāgalakṣaṇa
(3) Rāgavibhodhaviveka
Rāgaviveka
(1) Rāghavaprabhanda
Rudratamarubhava-
sūtravivaraṇa
(2) Lāligītam
(4) Vādyakhaṇḍa
Vīṇāvādyalakṣaṇa
(4) Saṇkīrṇarāgadhyāya
Sankīrṇarāgalakṣaṇa
(3) Sangītasāra
Sangītasārāvalī
Sangītasārasangraha
(3) Sangītaśiromaṇi
(3) Sangītavinoda
(2) Sangītakāmada
Sangītanārāyaṇa

Sangītapāṭha
(3) Sangītapuṣpāñjali
Sangītaratnamālā
Sangītakalpataru
Sangītamuktāvalī
(5) Sangītasarvasva
Saptāṅgalākṣaṇa
Sarāgācandrodaya
Svaraprastāra
Svaramñjarī

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SUPPLEMENT.

II. PHILOLOGY—

119. A Practical Method of Acquiring a Large Number of Tongues.

Frank R. Blake, John Hopkins University

Chief languages now studied:

(*a*) Indo-European languages, Latin, Greek, Sanskrit, German, French, Spanish, Italian.

(*b*) Hebrew and related Semitic tongues.

The study of languages of either of these two groups alone gives one-sided point of view. Study of several groups necessary for broad linguistic outlook. The more groups studied, the broader the outlook.

Difficulty of learning a language must be lessened if many are to be acquired. This is possible if amount of language to be learned is reduced to minimum by isolating absolutely essential elements.

Such an isolation feasible; its successful accomplishment lies along the lines of a more extensive and a more accurate categorization of constructions, vocabulary, and conversational idioms. This subdivision will enable us to recognize essential and reject unessential.

The paper gives definite and practical suggestions for the improvement of our methods of language instruction so as to render possible for linguistic students the successful acquisition of a larger number of tongues.

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120. Nasal Vowels in Pañjābī.

Banarsi Das Jain, M. A., Ph. D.,
Oriental College, Lahore.

Primitive Indian (PI) did not allow nasalisation of vowels except in a few cases. Classical Sanskrit was still stricter in this respect. In Pāli and Aśokan it is not certain how far vowels were nasalised, but in Prakrit

there are numerous instances where a vowel followed by an *anusvāra* must be pronounced without the *anusvāra* and in conseqnence probably nasalised. This marks the beginning of a tendency which resulted in nasal vowels in Modern Indian.

From the point of view of origin, Pañjābī nasal vowels may be treated under four heads.

1. Those due to the disappearance of a PI nasal consonant.

(*a*) – *m* – > – *v* – > – nasal *v* – . Subsequently – *v* – > – *u* – *e.g.*, nāu (*nāma*), thāu (*sthāmā*).

(*b*) – *n* , – *n* – in inflexional terminations is reduced to nasality. Gen. pl. – ānām > Pkt. – āṇam, – āṇā̃, – āṇa > – ā̃ perhaps through * āū̃.

2. Those due to insertion of a nasal or *anusvāra* at some time or other in a word where there was no nasal in the PI, and this nasal or *anusvāra* disappearing in unaccented syallables after nasalising the preceding vowel.

3. Nasal vowels due the vicinity of a nasal consonant, esp. after *n* or *m*, *e.g.* nāu (nava) nāuh (nakha –), mūh (mukha –).

4. Spontaneous nasal vowels for which causes mentioned above cannot be assigned, *e.g.*, jāu (yāva –), jū (yūkā), saūh (śapatha –).

Denasalisation. The conditions under which a vowel loses its nasality have been determined as far as possible.

VII. ARABIC AND PERSIAN—

121. The Earliest Biographical Notice of Umar Khayyām and the Author of this Notice.

Mohammad Shafi, M.A., Oriental College, Lahore.

Zhukovski, who analysed the notices of 'Umar' thought that the oldest accounts which we possess of him are contained in two anecdotes preserved in the *Chahār Maqāla* (See Browne's *Literary History of Persia* II 248 seqq.) Then come the reference in the *Mirsād-al-'Ibad* (A. D. 1223) which is over a century later and the notice in

Ibnal-Qifti (the second quarter of the 13th cent.). But in the Imperial Library of Berlin is preserved a copy of what I believe to be the *Tatimmatu Suwan-al-Hikma* by Abu-l-Hasan 'Ali *b.* Zaid-al-Baihaqi, a younger contemporary of 'Umar. This work which is devoted to the notices of philosophers and scientists of Muslim times, contains the earliest biographical notice of 'Umar, as also some references to him in other articles contained in the work.

Most of what al-Baihaqi tells us is, however, known to us through Shahrazuri, who practically copied out most of al-Baihaqiś article on 'Umar, with slight changes and through the *Firdaws-al-Hikma* (Browne O. C. p. 254).

The author of this notice, 'Ali' - *b.* Zaid, who had not been so far correctly identified is the same person who is noticed by Yaqut in his *Irshad-al-Arib* V. 208 seqq.

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122. The Afghan Colony at Kasur.

Mohammad Shafi, M.A., Oriental College, Lahore.

Foreign colonies have settled in India at various periods and some have played an important part in its history. Among these is included the Pathan colony at Kasur (Lahore District). Some 3500 souls of a clan originally settled in the Qandhar district migrated into India with Babur, and after the Battle of Panipat settled at Kasur. Upto the time of Shāhjehān they made their living as horse-dealers or soldiers. Shāhjehān raised one of them (Nadhr Bahādur) to the dignity of a Great Noble (*Amīr-i-A'zam*) and from this time onward the whole clan acquired importance. N. B.'s sons and Kinsmen received *manṣabs* in this and the following reigns and distinguished themselves as soldiers in Northern India and the Deccan. The *Ma'āṭhir-al-Umarā* has preserved more or less detailed accounts of the careers of more than a dozen of these Kasūriya *manṣabdārs*. In the 18th century one of them (*Hūsain Khan*) made an attempt to carve out a principality for himself and assumed independance but the Mughal Governor of Lahore crushed the revolt. To the rising power of Sikhs the Kasūryas offered considerable resistance and helped Ahmad Shāh Abdālī against them but on the

return of the Abdālī Jassā Singh took Kasūr in 1762, and pillaged and burnt it down, and a few years later (in 1770) the Bhangīs reduced the fortified hamlets in the neighbourhood of the old town. But the Bhangīs left Kasur as as soon as Zamān Shāh entered the Punjab when a local Pathān chief (Nizam-ud-Din Khān) took possession of Kasūr. He successfully opposed all attempts of Ranjīt Singh to reduce Kasur but his death by assassination enabled the Mahārāja to capture Kasūr in 1806. Since then the Kasuriyas have gradually declined in importance.

The Pathans of Kasur not only produced soldiers but saints and even scholars and poets. From a work, mainly hagiological, written by one of them and from other sources, it is possible to get an idea of the popular beliefs about some of these saints and the literary activities of a few members of the clan, as also of non-Afghān scholars living under Afghān patronage.

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123. Hindu Contribution to Persian Literature.

A. F. M. Abdul-kadir, M. A., Professor,
Islamia College, Calcutta.

The purpose of these few pages is to show the deep association which the Hindus, during the past several centuries formed with the Persian language and literature.

Long before the invasion of Mahmud of Ghazni, India came in contact with the Muslim people and intercourse between the two races had been to such an extent that the barriers between the two had entirely broken. Chand uses Persian and Arabic words in his poems. It shows how the Persian language influenced the Prakrit, spoken in Northern India.

Information about the early period of Muslim rule is meagre.

Spread of Persian among Hindus in the Mughal period and its causes:—

1. Mughals not exclusive in their outlook.
2. Fusion of Sufistic and Vedantic ideas.

Hindi Poets of Persian under the Mughals:—

Manohar; Bhopat Rai Siwahi, Brahman; Mathrā Dās, Māhir; Hayā, Huzurī; Khwuṣhgū; Sabqat; Mukhlis.

Poets of Later Period:—

Kundan Lāl, Aṣhki; Sant Singh; Bedaī Jaswant Singh, Kaṭil, Parwanah; Dīwanah.

Prose Composition:—

Daqaiq-ul-Inshā; Madhū Ram; Chahar Chaman; Gulgasht-i-Bahar-i-Iram.

Mathnawis:—

Silsilah-i-Muhabbat; Lubat-i-Chin, Ahwāl-i-Mathrā; Kāmrūp wa Kamatā Mahabharat (Persian Version).

Lexicographical Works:—

Mustalahāt-ush-Shuarā; Bahār-i-'Aj am.

Historical Works:—

Lubb-ul-Tawarikh; Khulasa-tut-Tawarīkh; Muntakhab-ut-Tawarikh Futūhat-i-alamgiri; Tarikh Muhammad Shāhi.

List of papers, whose summaries were received too late to be included in the present volume.

I. VEDA AND AVESTA.

124. R. Zimmermann, S. J., Ph.D , St. Xavier's College, Bombay.	*Ṛta.*
125. M. D. Shastri, M. A., D.Phil., Government Sanskrit Library, Benares.	*Harisvāmin the Commentator of the Śatapatha Brāhmaṇa.*
126. Mādhava Shastri Bhandari, Oriental College, Lahore.	*Vaidikavāñmayam.* (*in Sanskrit*).
127. I. J. S. Taraporewala, M.A., Ph. D., Calcutta.	*Gāthās of Zarathustr.*

II. PHILOLOGY.

127. Jivanraj Jamshedji Modi.	*The derivation of the Gujarātī word* करंजो *or* कारंजो *karañjo* or *kārañjo.*
128. Babu Ram Saksena, M.A., University of Allahabad.	*A specimen of Thārū Language.*
129-131. R.N. Saha, M.R.A.S , Benares.	*The Origin of the Article.* *The Origin of Plural Suffixes.* *The Origin of Verbal roots.*
132-133. Suniti Kumar Chatterji, M.A., D.Lit., Khaira Professor of Indian Linguistics and Phonetics, University of Calcutta.	*A study of the Bazaar Hindustani of Calcutta.* *Some more Austric words in Indo-Aryan.*
134. George N. Rodrich, M.A.	*Tibetan Phonetics.*

III. CLASSICAL SECTION.

135-136. Ramamnoti, B. A., (Hons.), University Research Student, Madras.	*The Paryyavidyā.* *The Pratijñāmocana of Bhīma.*
137. Makhan Lal Mukerji, Presidency College, Calcutta.	*Gītagovinda and its Critics.*
138. V. Bhattacharya, Principal, Vidyabhavana, Visva-Bharati, Santiniketan, Bengal.	*The Vimala Ratnalekha*, or *An Epistle to King Nayapāla of Magadha from Dipamkara Srijñāna.*
139-140. S.K. Belvalkar, M A; I. E. S., Daccan College, Poona.	*Notes, textual and exegetical on a few Upaniṣadic passages.* (*ii*) *Notes, textual and exegetical on a few passages from the Śakuntalā.*
141. Narayan Chandra Banerji, M.A., 30, Tarak Chatterji Lane, Calcutta.	*On the Economic ideas and speculations of the Hindus.*
142. Radhagovinda Basak, M.A., 3 Mahajanpur Lane, Dacca.	*A newly-discovered Sanskrit Commentary on the Prakrit Epic, the Dahamuhavaha* or *the Rāvaṇavaha.*

IV. PHILOSOPHY.

143. S.K. Ramanatha Sastrigal, University of Madras, Madras.	*Murārīmiśra and Tripadīnītinayana.*
144. V. R. Ramachandra, Dikshitar, M A., Dip., Econ., Madras University.	*The Place of Buddhism in Indian History.*
145. S. Krishnamachandar, Senior Pandit, Govt. Oriental Mss. Library, Egmore, Madras.	*An investigation on forgotten works, quoted by Vedāntadeśikā.*

146-147. R. M. Shastri, Lecturer in Sanskrit, Allahabad University.	1. *Śankara and the Māṇḍukyopaniṣad.* 2. *The Culture of the Brāhmaṇa Kayasthas.*
148. Vidhuśekhara Bhattacharya, Principal, Vidyabhavana, Visva-Bharati.	*The Doctrine of Ātman and of non-Ātman.*
149. Badri Nath Shastri, M.A., LucknowUniversity, Lucknow.	*Place of God in the early Vaiṣeshika as represented by the Sūtras.*
150. Nrisimha Deva, Oriental College, Lahore.	*Darśanavirodhasamīkṣā (in Skt.)*
151. N.P. Chakravarti, M.A., Ph. D. (Cantab), Lecturer in Sanskrit, Calcutta University.	*The Sanskrit Udānavarga.*

V. HISTORY AND ARCHAEOLOGY.

152. P. K. Acharya, M. A., Ph.D., D. Litt., University of Allahabad.	*Determination of cardinal points by means of a Gnomon.*
153-154. Kalidas Nag, M. A., Ph. D, Greater India Society, Calcutta.	*Cultural data in Greater Indian Epigraphy.* *Art and Archaeology of Greater India.*
155. Tribhovandas L. Shah, L. M. and S., 480, Mangaldas Building, Princess Street, Bombay.	*Geneology of the Śiśunāga Dynasty of Śiśunāgavaṃśa.*
156. Hiranand Shastri, Government Epigraphist for India, Ootacamund.	*Nālanda in Ancient Literature.*
157. Syama Charan Chakravarty, Professor Rajshahi College, Bengal.	*The Influence of Sāñkhya system on the Tāntric form of worship in Bengal.*

158. Sâhityācārya Pandit Bisheshwar Nath Sen, Archaeological Department, Jodhpur.	*False charges against King Jayachandra of Kanauj and his descendant Rao Siha.*
159. George A. Barton, Ph. D ;D.D.,LL.D., University of Pennsylvania, Philadelphia.	*The Palaeographic affinities of the Seals from Harappa and Mohenjodaro.*
160-161. R. Srinivasa Raghava Ayyangar, M. A., Special Assistant, Government Museum, Madras.	*Varahas of Krishna Deva Raya of Vijayanagar.* *Vishnu's Paradevata Pāramārthya Sculptured at Mahabalipuram.*
162. K. S. Ramaswami Sastri, Siromani, Oriental Institute, Baroda.	*Probable Identification of King Haravarṣa.*
163. K. Rangachari, M. A., B.L., Vice-Chairman, Municipal Office, Vizianagram.	*Law of Debt in Ancient India.*
164. Tribhovandas L. Shah, L. M. &. S , Bombay.	*Emperor Asoka dislodged.*
165. Lochan Prasad Pandya Sarma, Kavya Vinoda, M. N. P. S., P. O. Chandrapur, *via* Raigarh, B.N.Ry., Chhattisgarh, C. P.	*A Silver coin of King Prasannamatra, the grandfather of King Sudeva Raja of Sarabhpur.*
166. Mahfuz-ul-Haq, M. A , Presidency College, Calcutta.	*Akbar's Illiteracy.*

VI. ARABIC AND PERSIAN.

167. Moulvi Syed Mozaffar-ud-Din, M. A., Islamia College, Calcutta.	*Brief Outline of Persian Poetry in India with special reference to Amir Khusroo's Poetry.*
168. Syed Mohd. Badr-uddin Alavi, Lecturer in Arabic, M.O. Intermediate College, Aligarh.	*Abu Taman and his Poetry.*

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